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LOST HIGHWAY

PATRICIA ARQUETTE STARS IN
BOLD NEW LYNCH MOVIE

Cover Story by Ian Caddell • Page 27



PARTIES IN CYBERSPACE
POLITICAL PARTIES PROLIFERATE THE WEB
Vuenet by Jeff Barnum • Page 11

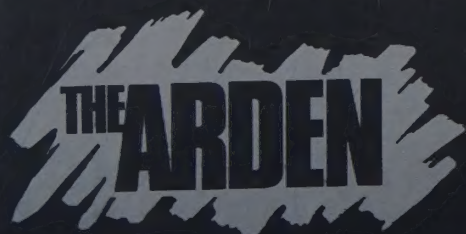
CARIBBEAN PARTY
INNER CIRCLE, LORAIN KLAASEN HEAT IT UP
Music by T.C. Shaw • Pages 14 - 15



Natalie MacMaster

Natalie MacMaster

Live at



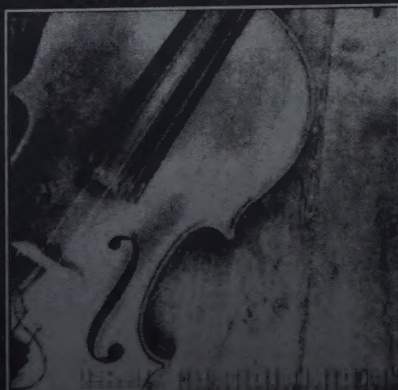
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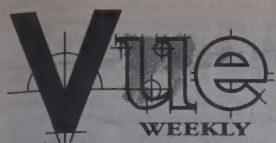
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FINDER

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Running for office is a thankless task—and, if you're unlucky enough to get elected, you'll be sidled with a lifestyle that won't allow for family or quality personal down-time.

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The passage of Bill C-71, which bans tobacco sponsorships of major events, will put a major wrinkle into the plans of Jazz City.

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All-girl British punk band Fluffy have received nothing but bad press in the U.K. So, the foursome find touring Canada a breath of fresh air....

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The Citadel launched its '97-'98 program last week, as well as announcing some last-second additions to the current schedule.

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David Lynch is one of America's most revered auteurs. In an article kicking off *Vue's* new syndication partnership with Vancouver's *Georgia Straight*, Ian Caddell talks with *Lost Highway* star Patricia Arquette about the film's dark sexual overtones and what it's like to work with a directing legend.

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Steven Dorff, who stars in the brand-new *Blood and Wine*, has made a career out of breaking the rules.

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Pluto hopes that it won't be making an acceptance speech come Juno time. Please flip to Page 18.



Jamaican reggaemeisters Inner Circle are set to make a splash in Edmonton. See Page 14 for more.

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e-mail: office@vue.ab.ca
web page: http://vue.ab.ca

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Editor / Publisher

Ron Garth

Associate Publisher

Maureen Fleming

Managing Editor

Steven Sando

Assistant to the Publisher

Amy Hough

Weekend Editor

Roy Fisher

Internet Manager

Jeff Barnum

Office Manager

Glennys Switzer

Sales Manager

Michelle Cooper

Advertising Representative

Carol Kerr Robinson

Local Advertising

Phone 426-1996

National Advertising

DPS Media

1(416)413-9291

Contributors

Araxi Arslanian

Larissa Banting

Jeff Barnum

Wendy Boulding

Ian Caddell

Colin Cathrea

Paul Compassi

Annik Foreman

Hart Golbeck

James Grisdal

Ryan Greenwood

Ken Ilcinis

Todd James

Paula E. Kirman

Adrian Lackey

Jason Margolis

Paul McEwan

Gary McGowan

Dan McLeod

Russell Mulvey

Michael Pasychny

Klodyne Rodney

T.C. Shaw

Brad Willis

Cover Photo

Suzanne Tenner

Cover Composition

Mary Synnott

Layout/Production Team

Roy Fisher

Mike Johnston

Jeff Marvin

Terry Cox

Glennys Switzer

John Turner

Contest Entry Counter

Ana M. De La Fuente

Invoice Boy

Don Kimery

Internet Production

Jeff Barnum

Printing and Film Assembly

The Edmonton Sun

Distribution

"Sgt." Shane Bennett

Mike Garth

Cory Hare

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best laid plans of mice and men. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, email, or (horror) hand delivery. All of us at Vue wish we could have cloned ourselves so we could have transferred our brains into fresh, new bodies when this damn flu virus struck.

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OPINION

So you want to be a politician?

BY BRAD WILLIS

Work, family, politics: pick two.

That warning should be emblazoned on nomination papers like the admonitory blurbs on cigarette packages, or like the words graven, according to Dante, on the portals of Hell: "All hope abandon, ye who enter here!"

There's this to be said for the life of a politician: you'll meet lots of interesting people, though not perhaps as many as you'd meet if you took the tour of the Inferno with Dante and Virgil. You'll meet most of them when you're trying to get elected, or stay elected.

When you're trying to get elected, you'll feel, when you meet people in large groups, as though you were the groom on a reception

line where all the guests are friends of the bride, many of them not too polite to say what you feel they're all thinking—namely, this clown is obviously nowhere near good enough for her. In small groups, you'll feel like that same groom at the reception itself, where he must politely nod and say "M-hmm!" "Oh, yes!" and so on, as he listens to one crackpot relative after another.

If you are elected, you will almost certainly, as the poet Rudyard Kipling nobly enjoined, keep the "common touch"—if only because you'll be the common touch. Then, you'll meet the electorate the way a social worker or a Legal Aid lawyer does: hundreds and hundreds of people who have problems contributed to maximize intractability, fiendish complexi-

ty and tedium, all of them counting on you, their last hope, to save the day.

Your relationship with your fellow politicians will be constrained by the time-hallowed rules and customs of the Great Game of Parliamentary Government. These put a premium on team play and loyalty, but of the venal sort instrumentally useful to professional athletes. We're, like, *family*, you know? You will be expected and required to do what is expected of a local member of the team—namely, keep your nose clean and vote as directed.

Failing that, you will either be summarily dismissed as a lightweight or banished to a place of wailing and gnashing of teeth at the outermost bounds of the backbenches, or both.

Tom Sindlinger, Jack Horner, Paul Hellyer, recently Jim Sillyea; probably very soon (though let's hope not) John Nuziata and Jan Brown; maybe even, heaven forbid—though his energy and political smarts are such that I would never count him out—Deputy Speaker David Kilgour; R.I.P. A moment of silence, please, at the Monument of the Forgotten Political Rebel, unfortunately a monument somehow lacking in pathos. Like, say, a monument to the Unknown Soldier Shot in the Backside.

Consider this cautionary tale close to home, or at least close to *Vue Weekly's* home page. My predecessor in this space, Jonathan Murphy, left *Vue Weekly's* pages to wander in the Delta Quadrant of federal politics. Liberal HQ, speaking *in cathedra* on a matter of faith and morals, has decreed he shall not run, as he had planned, in Edmonton Strathcona.

Instead he shall confront the Reform Party's formidable Deborah Grey (her current riding of Beaver River won't exist during the next federal election) in Edmonton North. The ukase has also gone out: Murphy's nomination shall not be opposed. Only fair to Jonathan—all his energetic political sowing was presumably done in Strathcona, where another shall reap, if all goes according to plan. Not so fair, however, to longtime Liberal stalwarts like Jake Vander-schaaf, who, without an open nomination, are denied their kick at the brass monkey's nether parts.

Ah, Mr. Murphy (I apostrophize): a few months ago you were free, in this column, to suggest how to save the world, or to advocate blowing it up, just as you pleased. However outrageous your crotchets, criticisms, or nostrums, nobody questioned your personal ethics.

But now you're on the Liberal Team. The electorate starts from a practically irrebuttable presump-

Willis continued on page 5.



No smoke gets in our eyes

Vue from the top

If municipal councils throughout the country ban smoking in public places, restaurants and bars, more power to them. If the federal government forces tobacco companies to place glaring warnings like **SMOKING CAN KILL YOU** on cigarette packages, so be it. If the feds ever, one day, consider the idea of banning tobacco, well, that's fine and dandy, too.

But Bill C-71 isn't so cool. As long as cigarettes are legal in this nation, cigarette firms should have the right to spend their sponsorship budgets as they see fit. That's just basic democracy, thank you. Cigarettes are not contraband, so why is the federal government persecuting those who benefit from needed cash injections from the tobacco giants? Last week, the federal Liberals, in a fit of paternalistic pique (where are the filles de roi when you need them?) announced that, dammit, they would not give in to the tobacco-industry lobbyists and alter or scrap C-71. So, after a one-year adjustment period, all tobacco sponsorship of arts and sporting events will be banned.

Sure, no one is going to argue that smoking causes lung cancer and is addictive. But alcohol is also addictive and causes a myriad of serious problems. Yet, the Humble Editor struggles to find Allan Rock penning a law forcing Molson to sell Les Canadiens or banning Big Rock from

operating a beer tent at the Fringe. The government has decided to rob the arts community and up-and-coming athletes of the chance at some needed funding (it sure ain't coming from the government anymore). It tells arts organizations and community groups to go to the private sector to replace the shortfall in public funding, then turns around and eliminates one of the most generous sectors of the private sector from the picture) so the Liberals have a chance to enjoy a positive PR exercise. It shouldn't work out that way. Off the top of his head, the Humble Editor knows that Edmonton's Jazz City Festival will take a beating, as du Maurier is a major sponsor. Golf and tennis tournaments throughout Canada will be put at risk.

The arts need sponsors to survive. Perhaps now that the federal government is cutting some of the most lucrative firms out of the picture, it can create some kind of directory so organizations will know who to call when fundraising time comes around. The Grits could be callous and claim that the sponsorship money can be easily made up for by other private donors. Have the Liberals noticed that more and more organizations are fighting for donations? Has the Liberal Party never heard of the Law of Diminishing Returns? Maybe they don't teach that in the Ivory Towers in Ottawa.

Sure, the sponsorships have a spin-off effect, they allow for the advertisement of cigarettes. But, let's rehash that most salient of points:

cigarettes are not illegal. As well, does the government really believe that squashing sponsorship opportunities will stop kids from taking up the cancer stick? Marijuana dealers don't advertise; but pot consumption amongst teens has doubled every year in the United States for the last four years. Teens will do as their peers do. That's their form of socially-contracted advertising. What effect will banning sponsorships have on teen smoking? None. Nada. Zilch.

By making this law, the government is making a simple statement to Canadians; that it knows far better what's good for us than we do ourselves. It's a patronizing effort, one which would have made the long-dead French kings proud. Maybe we are indeed a nation of filles de roi, so ashamed of the fact we smoke as much as we do that we won't stand up and snarl against the obviously unjust C-71.

So, here's the Humble Editor's advice to all the arts and sports groups who are going to be stung by this decision. Try knocking at the door of the Liberal Party (not the government itself) and ask for some funds out of the party coffers. Of course they'll tell you "no way, we're a not-for-profit political party."

At least try and embarrass the party to stop wasting taxpayers' time on needless debates about tobacco ads. And, if they don't relent, give the Grits a follow-up call. If they ask if you've come asking for another handout, answer "No, I was just hoping to bum a smoke."

Willis

continued from page 4

tion. If you're a politician, you ain't got no ethics. Of course, it's not that simple. But ask not for whom the bell tolls, Jonathan Murphy; it tolls for thee.

Let us now take a peek at a politician's daytimer, to get a feel for your day-to-day routine. You will find most of your time will be spent attending obligatory committee meetings. There, you will try to stay awake while listening politely to the prolixities and irrelevancies of droning colleagues and concerned citizenry. Evenings, you will be attending some even more obligatory "function," at the behest of an interest group or community organization.

A "function" may be defined as a gathering not serious enough to accomplish anything, but too serious to be any fun. But you must go. If you don't they'll start to say you've become arrogant, distant and don't care.

True, at odd moments microphones and cameras will be thrust in your face. Somewhere your

mother will rush to the TV, fumbling, probably in vain, at the VCR remote, to record your moment. But even if you are one of the great ones of the land, lo, even a mighty cabinet minister, your contribution to the great sweep and flow of history will probably consist of something like:

"Between 1992 and November, 1996, there were 3,279 cubic goneris per regan. This was significant progress, but this government believes that under the new legislation, riboflavin production will exceed targets and could increase by as much as 180 per cent, which will mean, of course, more jobs for Albertans."

What about work—your day job, that is?

In his mid-80s, the late James Harwood Ogilvie ("the Chief"), the eponymous founder of the long-time Edmonton law firm Ogilvie & Company, used to hold court on Friday afternoons over a scotch or two. He was for many years a power in the Conservative Party, meaning he was very near The Bag. The bagman, young lawyers are taught with their mother's milk (an excel-

lent mixer with scotch on the rocks, by the way), is what you want to be. You don't want to be the candidate, unless you're almost certain to lose.

Being the bagman, collecting and disbursing money for your party, may lead to ease in Zion. Being the candidate, on the other hand, could doom you to the life I've been describing. Electoral victory will also very likely, unless you win a very big prize indeed in the political lottery, cost you many painful years to rebuild your professional practice.

"Yes," the Chief would say, reminiscing about some memorable campaign, "he came perilously close—to being elected."

Edmonton's rookie councillor, Brent Maitson, himself a professional engineer, has recently found out the hard way that a politician's schedule is so crowded that you will seldom have time to do the work you used to do, even though you're making far less money than you earned in "real life."

You may (reasonably, it seems to me) estimate your monetary value to the public at about what you were getting paid in the marketplace. No, As poor Maitson found out when he emitted a tentative whine of self-pity, the folks out there think differently and vociferously so.

So, unless you are rich, or your spouse makes a good dollar, or your union can hold the job for you, or you take advantage of one of the ever-increasing number of opportunities for graft and corruption made available thanks to the "privatization" movement and the gutting of watchdog bureaucracies, you may discover that becoming a politician is very costly for you and your family.

Alternatively, omit the family. Most Canadian prime ministers—Sir Wilfred Laurier, William Lyon Mackenzie-King, Lester B. Pearson, John Diefenbaker, Pierre Trudeau and Kim Campbell come immediately to mind—were childless when they got elected. Joe Clark and Brian Mulroney are only apparent exceptions. Both have wives who are fierce political creatures. Clark married late and has only one child. The Mulroneys have amassed large sums, by dint of many pennypinching household economies, plus having friends

who were able to arrange good-paying summer jobs for the man of the house.

Political life not only discourages the formation of families, it actively undermines existing ones. The path to and from power is strewn with dead marriages and damaged children, like roadkill on the Trans Canada. Over coffee we, and the commentators we read, often sneer at politicians who claim they are quitting because they "want to spend more time with their families." That, we suspect, is just a euphemism for "strategic retreat." Those words, it says here, are most often sincere. Unfortunately, promises made to families often go the way of promises made to the public.

Maybe it's literally true, as who else but H.L. Mencken opined, that adultery is only democracy applied to marriage. Or maybe political power, as has so often been said, is an aphrodisiac. Or maybe it's just harder for politicians to get away with it. Whatever: the prevalence among politicians of unsanctified "horizontal jogging," as *Frank* magazine always calls it, is quite

startling.

It would be churlish, as well as unscientific, to name names in an ephemeral work of journalism as this column. The subject clearly calls for serious treatment in a full-scale study using all the tools social science can provide. If anybody from the Fraser Institute, the Parkland Institute or the Alberta Treasury reads this column, please consider it an application for grant money. Alternatively, a consulting contract might be more satisfactory for all concerned. That way I could do the research without actually having to publish the study.

But such a consulting plum does not go to he who carps at contemporary politicians. No, it would be one of the (dubious) rewards of political afterlife—failed candidacy or electoral superannuation.

That and perhaps have your name on fading plaques in front of public buildings, having an overpass or a subdivision named after you, or becoming Ethics and Freedom of Information Commissioner: these being typical rewards for playing the Game.

Your VUE

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NEVER EAT SOGGY WIENERS—YEAH, THAT'S IT!

Re: Brad Willis' stroll through the bookstores of Old Strathcona (*Vue*, Feb. 13-19)

Sir—If people can't find Second Fiddle Books, they won't be able to enjoy its atmosphere, which, according to Mr. Willis, "incorporates such disparate elements as feng shui and suggestions from roving bodhisattvas."

Perhaps if Mr. Willis had taken a map on his stroll, instead of a thesaurus, he would have known that Second Fiddle Books is on 88 Avenue, not on 89 Avenue. Also, 88 Avenue is at the south end of the High Level Bridge, not at the north end. Old Strathcona does not extend to the north end of town and Mr. Willis should know this. So should your proofreaders.

Also—why was it not "in accordance with [Mr. Willis'] karma" to climb the stairs to the "New-Age-type bookstores?" To outline so many shops and then to neglect one or two, is hardly fair. After all, Mr. Willis did manage to make it up the stairs to Alhambra Books. Mr. Willis has denied himself the pleasure of exploring Akashik Books (sadly now defunct), which was the best metaphysical bookstore in Edmonton.

Surely the column-inches devoted to descriptions of Toronto and Calgary could have been used to describe the upstairs locations.

Kate Hunter
Manager, Second Fiddle Books

JUST DO IT, ANYWAY
(Re: "School board to reopen Nike issue," *Vue*, Dec. 19-25)

If Nike is actually using unfair labor practices, do you think they are the only company doing it or that have done it? I'm not saying that if they are it's right, but consider the possibilities of what the company could be doing with the money generated. From the sounds of it, kids have a great opportunity at no

cost to them or the community.

Instead of every penny being sucked into the company, stockholders and executives, Nike is using it to actually help kids. Eugene Plawiuk sounds like your average, run of the mill, sit-up on his throne, follow me, what the Union says is gospel, union political chair.

If Nike has unfair labor practices, don't let anyone stand in his way to help change that BUT, we have inner-city kids who probably don't have a lot of sports and activities to be involved in except for hockey and Nike is offering an excellent opportunity to them at no cost to them. Boycotting Nike for it's alleged labor practices by not buying its products can be one solution for Plawiuk. Why not let the kids and the community benefit from Nike's generosity, while not purchasing their products?

I don't think Nike is going to find some way to tattoo the swoosh onto the kids while they are playing street hockey or brainwash them while around in the street. Or are they that good?

Eric Peterson,
Edmonton

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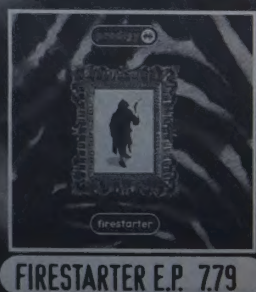
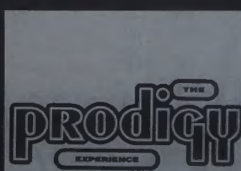
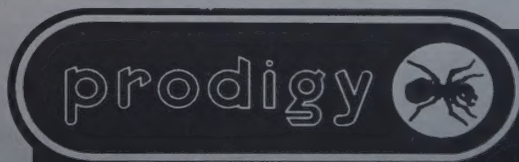
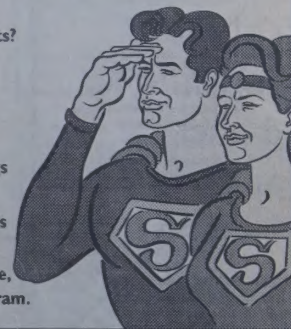
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Culture funding up in smoke

NEWS

BY WENDY BOULDING

The Federal government is determined to save lives. Health protection was the inspiration behind Bill C-71, a controversial piece of legislation focused on seriously restricting the marketing of tobacco products.

Bill C-71 is said to be one of the toughest anti-smoking laws in the world.

Already, its impact is being felt. The Edmonton Jazz City Festival is bracing itself for financial devastation. Because C-71 places limitations on tobacco promotions, the Edmonton Jazz City Festival will no longer receive \$250,000 in funding from tobacco giant du Maurier. The fest currently settles for \$35,000, a drop of over \$200,000. The loss will affect programming.

"What this will likely result in is the shortening of the festival by three to five days," stated Marc Vasey, producer of the festival. "What will also happen is that many events across Canada will go out of business. Replacing this funding is impossible."

Every year, 45,000 Canadians die of tobacco-related diseases. Over \$10 billion is spent on health care to combat chronic illnesses caused by the use of tobacco. The federal government's solution is to limit youth access to tobacco products, increase health information, establish tighter regulation of tobacco products and, most importantly, restrict the promotion of tobacco products.

The cigarette industry has an estimated \$80 million annual promotions budget.

"The object of Bill C-71 is to protect the health of Canadians," stated Health Canada spokesperson Susan MacPhee. "The government is committed to reducing the demand for tobacco through education and control legislation."

The Canada Council on Smoking and Health is pleased with the government's stand and feels that in the long run, Bill C-71 will have an incredible impact on curbing tobacco addiction.

"What sponsorship does is it sets up smoking as being socially acceptable," explained Janice Forsythe, executive director of the Canada Council on Smoking and Health. "Poll after poll shows that people know that there are bad effects to smoking but they believe that if it really was that dangerous the government would just ban it. The government can't ban it because we have over 6 million people who are addicted to it. By allowing the tobacco industry to legitimize itself by being associated with cultural events is making itself look safe. We need to denormalize the tobacco industry."

"It's ludicrous for these groups to be saying things like that," countered Vasey. "They're dealing with something they don't seem to understand. They seem to think they have a so-called 'moral objective' but it has no basis in reality."

Said Forsythe, "We have noticed that cultural organizations have become just as addicted to tobacco industry money as kids

have become to tobacco."

Initially, a piece of legislation like Bill C-71 strikes fear in anyone with a vested interest in the arts. But the success of the Edmonton Folk Music Festival creates a glimmer of promise. Organizers of the Folk Festival have never been approached by the tobacco industry offering sponsorship dollars.

"We like having sponsors but we don't need sponsors," said Folk Festival producer Terry Wickham. "I'd much rather have our future being based on the decision making of 20,000 people rather than one sponsor. But having said that, everyone's situation is different."

Wickham feels what has made the Folk Festival the most economically successful festival in Edmonton is the reaction of the audience.

"The real thing that arts groups have to build is a loyalty in an audience. That is more important than government funding or sponsorship. I feel the future is in audience loyalty, not corporate loyalty."

The federal government has allowed a one-year grace period for groups to get adjusted to the new legislation. By the summer of 1998, Canadian culture as we now know it will be placed in a "sink or swim" predicament.

Said Forsythe, "We feel badly for the organizations that will suffer from Bill C-71. But we feel strongly that the lives of teenagers who are starting to smoke and the people who are addicted and dying of smoking-related illnesses have to come ahead of cultural events."

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Refugees find hope despite Canada's red tape

BOOKS

BY STEVEN SANDOR

ReVUE

Toronto author Mary Jo Leddy claims that a "virtual apartheid" exists in Canadian culture. This xenophobia affects the approximately 20,000 foreigners who come to this country every year seeking refugee status.

"It runs much deeper than prejudice," says Leddy, in town to promote her new book, *At the Border Called Hope: Where Refugees Are Neighbours*. "It goes to the heart of where we are as a country. There's a real anxiety over our national borders. Thanks to the Free Trade Agreement, our borders have been literally erased. Multinationals cross our borders all the time. The multinational media is beamed across our borders. We've lost our boundaries, in a sense. We've become very anxious about that. So, these 20,000 people have become a scapegoat for that anxiety. By not allowing them to stay or by not making them feel welcome, it still gives us a sense of control over our borders, because it doesn't make any sense on any other level."

Leddy has been a volunteer at Romero House for six years. Romero House, which has several different locations in Toronto's High Park district, is a group home for refugees who have just fled their homelands for Canada. Romero gives the refugees a chance to get acclimated to Canadian society and values and serves as a waiting area as their immigration cases drag on. As part of Romero, Leddy became shocked at the amount of red tape and indignation refugees have to face when they arrive in Canada.

There's even a plan, Operation Shortstop, which requires refugees to have travel visas to gain landed immigrant status in Canada. The very nature of the practise is silly—how would someone being persecuted by his/her government go about obtaining a travel visa? And while Canadians are warm and accepting of refugees after they get to know them in the community, Leddy admits many give the air that refugees are not welcome into this nation.

"They live a virtual apartheid existence," says Leddy. "They answer to a separate police force, are detained and have a distinct set of rules set for them. The problem, I found out, lies with the fact that government is run by the civil service, not by politicians—especially the Immigration Department. I used to assume politicians were responsible; now, I'm not so sure."

Leddy's book tells the tales of the many refugees and volunteers she has encountered in the six years spent at Romero House. She hopes that by placing human faces to refugee statistics, more people will sympathize with the plight of those who come to Canada to flee persecution.

"It's time for us to get up to speed on the global situation, because we're really out of touch," laments Leddy. "Refugees no longer come here for economic improvement. If they wanted to make a quick buck, they'd go to Indonesia, the Gulf states or the Pacific Rim. But what those nations don't offer is safety and citizenship. If refugees wanted economic security, they wouldn't be coming here."

Most of the stories told in Leddy's book are vignettes—that is, the reader gets a series of snapshots of those who have passed through the doors of Romero House. But there is a more in-depth treatment of the case of Semira and Eritrean women who fled Saudi Arabia with her five children after her husband went missing. Her husband, a dissident well-known to the Ethiopian government, disappeared after leaving the Middle East to visit the Eritrean province (Eritrea is a province whose native population wishes to break from Ethiopia). Semira's case should have been open-and-shut. Instead, she went through different lawyers and miles of red tape.

"I realized through her case that we have to get a system where the people making decisions have to face those they are making their decisions about," says Leddy. "It's the way bureaucratic system deface people, not just refugees, but all through society. Students are lumped together. People who are looking for jobs aren't treated as people, they're treated as numbers and statistics. It's easy to cut 200 people when they're just numbers."

Still, the key theme to Leddy's book is hope. The world is filled with atrocities—Canada is still seen as a place of peace, quiet and belonging.

"Once people get to know the experiences of refugees, they are very moved. Even though we see it on the news, it is difficult for us to imagine that these things actually happen to people."

Mary Jo Leddy
At the Border Called Hope: Where Refugees Are Neighbours
Phyllis Bruce/Harper Collins;
291 pp; \$26

Think Jacks at tax time

BOOKS

BY KEEN ELCSHIN

ReVUE

Simply put, Evelyn Jacks knows tax. After 20 years of professional involvement in the industry, writing over 70 different certificate tax courses and 20 books on the subject over the past 13 years, Jacks is an authority on the Canadian tax system.

Her biggest tip is to make sure you file. Even if you're not paying or getting anything back, filing today helps with your long-term financial situation.

An example is with RRSPs. Recently unused tax credits were allowed to be indefinitely carried over. Although you may not use these means today, as long as you file every year, you can use the accumulated credits later in life. This may come in handy if you wind up in a better financial position down the road.

"There are reasons, from the theory point of view, why young people should get involved and understand the tax system," says Jacks. "Your average male will end up paying at least \$400,000 in taxes in his lifetime. Income tax is the only thing which allows you to arrange your affairs so you can pay the least possible amount."

Another helpful tool which Jacks subscribes to is the use of tax software. At an average price of \$30, it allows not only tracking of your taxes, but the chance to experiment with possible effects of certain fiscal actions.

"The tax software allows you to enter any tax scenario and you can automatically see the result," says Jacks.

One thing Jacks insists on is being educated on filing. Eight-hundred more auditors have been added to deal with fraud and "the underground economy." People must be aware that a mistake is just as dangerous as intended fraud.

"Ignorance is no excuse," says Jacks. "As soon as your sign your form you take the onus. Willful blindness is not allowed."

Evelyn Jacks

201 Easy Ways To Reduce Your Taxes
McGraw-Hill Ryerson; 136 pp;
\$14.99

The Complete Canadian Home Business Guide to Taxes
McGraw-Hill Ryerson; 294 pgs;
\$24.99

Jacks On Tax Savings
McGraw-Hill Ryerson; 344 pgs;
\$21.99

Evelyn Jacks' 12 key tax changes for 1996 tax filing

1. Newly-enhanced Child Tax Benefits will begin in July 1997, based on 1996 tax filing stats. Be sure both spouses file.
2. New reporting rules kick in for OAS and U.S. Social Security.
3. Report Canada Savings Bonds Series 42 on the 1996 return. Seniors will be happy to know that over-accrual of interest on investments with "escalator" clauses is no longer necessary.
4. Canadians can still make late Capital Gains Elections to use up their \$100,000 Capital Gains Deductions, with a penalty, until Apr. 30, 1997.
5. Those negotiating Child Support for periods after Apr. 30, 1997 may be able to receive these on a tax-free basis.
6. RRSP Rule changes include a decreased maximum contribution limit of \$13,500; new withdrawal age of 69 starting in 1998 (so if you're 69 or 70 in 1997 you have until Dec. 31, 1997 to make plans to mature your RRSPs).
7. Self-employed taxpayers must take the second year of the 10-Year Transitional Reserve into account in 1996, if they switched to a Dec. 31 year-end in 1995.
8. A new provision under the Child Care Ex-

pense rules will allow singles or couples who attend school full time to claim child care expenses even if they don't have earned income sources. This will affect those with income from social assistance, Employment Insurance or maintenance payments, for example.

9. A major change to the claim for carrying charges will preclude Canadians from writing off their RRSP Administration fees.
10. New provisions have been put into place to give tax relief to those who take care of severely disabled family members, including a newly-enhanced tax credit for those dependents over 18, expanded disability tax credit claims for supporting individuals and new medical expense claims.
11. A generous new tax provision enhances the education tax credit for students (who can now claim \$100 a month) and their supporting spouses, parents, or grandparents who can transfer up to \$5,000 of unused tuition/education credits to their returns.
12. New rules will allow generous Canadians to write off charitable donations in amounts up to 50 per cent of net income (up to 100 per cent of net income in the year of death or immediately preceding year).

From *201 Easy Ways To Reduce Your Taxes* by Evelyn Jacks. McGraw-Hill Ryerson, Ltd., 1997

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The Alternative Mode.

Zeke's Ski Tips

BY COLIN "ZEKE THE SKI FREAK" CATHREA

• "Clinics" for advanced skiers

Call them what you like—"expert," "advanced" or "members of the double-black diamond club." They don't need lessons.

What's this, Zeke? I thought you said all levels of skiers should keep up with yearly instruction.

I did! It's just that advanced skiers need more than "lessons." Ski schools are realizing that "lessons" don't work for experts. Most lessons consist of groups of skiers who stand, listen, watch the instructor and then try it themselves. The instructors give general tips on improvement. This format works very well for low-level skiers who generally need the same skills improved.

Advanced skiers need more. It's not that we're a needy bunch of whiners who need our egos massaged. We have bad habits that we don't know about or how to fix. Not all of us develop the same ones. There are many components to the turn: pole plants, weight transfer and so on. Just like World Cup racers, we need fine tuning. We need a coach, not an instructor—someone who is able to watch very closely the way we ski and who gives very specific tips on how to break the bad habits, someone who allows us to advance to the next level.

Ski schools now realize that advanced skiers' needs are different from beginners and intermediates. They now offer "workshops" and "clinics." They are heavy into the ski, ski, ski side of the coin. They can also offer specialty clinics like bumps, powder, jumping and even extreme skiing.

Be sure to know what you want when you go to the ski school. Ask how much time is spent skiing and what type of skills you will work on. Let them know you want to be targeted individually. Tell the instructor it won't hurt your feelings.

Unless, of course, you're a whiner who simply needs your ego massaged. They can do that, too.

Nakiska: harder, faster, longer

AREA

by Hart
Golbeck

Nakiska was originally designed for the 1988 Winter Olympics. Now it serves as one of Western Canada's best family ski resorts.

Located in Kananaskis Valley, Nakiska is just a three-and-a-half hour drive from Edmonton. The hill and buildings are well-laid out and provide for an enjoyable stay.

The lodge is huge with plenty of seating in the cafeteria and restaurant. Skiers and boarders can enjoy a warm fire on a cold day beside one of three huge stone fireplaces.

The ski school, day care, administration and rental shop are well-separated to avoid congestion.

The hill is serviced by four chairlifts named Olympic, Gold, Silver and Bronze. An impressive snow-making facility provides coverage for up to 85 per cent of the hill. There is also a terrific mid-mountain lodge much nearer to the top than the bottom. A half-pipe snowboard park for knuckle-draggers is located near the top of the Silver chair.

I found Eyeopener to be a great first run of the day. It's a terrific, wide, cruising run with humps and bumps called whales, created by the snowmaking guns. For beginners, Homesteader is a gentle but lengthy run from the top of the Olympic chair to the bottom. For experts, there are some great runs like Bulls Head and Whoop-up just off the Gold Chair.

For accommodations, there are three great hotels nearby in the village, including the lodge at Kananaskis. Staying in Camrose, a short drive away, is also an option.



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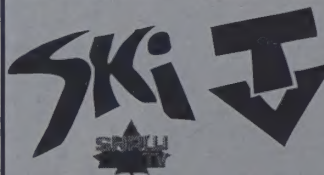


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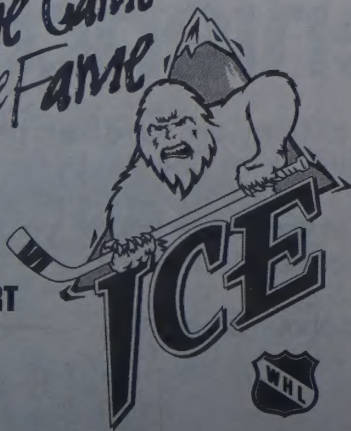
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Fall Lines

with Michael Pasychny

Yahoo! Cowboy and cowgirl hospitality served up the way only Albertans know how started yesterday and continues to Mar. 9. Snowdown '97 is a country and western winter festival in Jasper, the heart of the Canadian Rockies. It's the event's inaugural year. There will be plenty of events and entertainment for everybody at Marmot Basin and all through the town of Jasper. Visit the Crazy Eagle Saloon at Marmot for a foot-stompin' good time, two-steppin' in your ski boots or takin' part in the Snowdeo. The town site and the Jasper Park Lodge will host parties for both big and little buckaroos. Country entertainers, cowboy culture and a western atmosphere will all be a part of this winter Jamboree in Jasper till Mar. 9.

Another Dave Irwin Crazy Canuck Ski Session is coming up tomorrow through Mar. 2 at Sunshine Village. Challenge yourself at the gates and remember—no experience is needed. It's fun, too! Learn with people of your own ski ability, whether intermediate or advanced. To register, call Sunshine Village Ski School Desk at 762-6560. Don't forget you can visit Sunshine's world wide web site day or night at <www.skibanff.com> for live sky-cam photos of existing conditions and events.

Coming up this weekend, Fernie's Snow Valley Ski Resort welcomes back Griz Days, a winter carnival honoring the legendary "Griz" mountain man. While you're there, watch for dummies in the Canadian Holidays Dummy Downhill Race—teams compete for prizes by making and racing dummies on skis.



ILERS WEEK



This week, *Vue* press-box fixtures John Turner and Steven Sandor conducted the NHL's head office and applied for jobs as referees. Both failed the vision test, that is, they both can see just fine....

Topic: Don Koharski

Steve: OK, folks, this is it. We have accepted by now that the NHL's refereeing situation absolutely SUCKS. Take Friday night's match-up against the Avs. Don Koharski ruined what could have been a classic. The Oilers led 3-2 in a game that was fast, hard-hitting and believe it or not, exciting from the opening face-off. I know in today's clutch-and-grab NHL, "exciting" is a word rarely used to describe hockey. With 21 ticks left on the clock, Ryan Smyth iced the puck. A scrum formed at centre ice. Smyth squared off with both Sandis Ozolnsh and Adam Deadmarsh. Do the math. The Avs had a third guy in the fight, but they didn't get a penalty for it. Instead, Smyth gets two minutes for instigating, the Avs go on a powerplay and Joe Sakic scores with one second left. Game, set and match to Koharski. But, what am I supposed to expect? That the ref makes the right call? If the ref makes the right call, one thing's for sure: I'm watching soccer.

John: Just once I'd like to be able to sit down to write this column and think to myself "What a week of hockey I've enjoyed. The games were exciting, fast-paced and I didn't even notice the referee on the ice." But I guess it's never going to happen. Why do the refs insist on deciding the outcome of the games? Ryan Smyth icing the puck was stupid but Koharski's call on the ensuing scrum was even dumber. Colorado had the extra attacker and all 11 guys start pushing and shoving. How do you pick one guy out of 11 and put him in the box? I even noticed two guys on top of Ryan Smyth. Seems odd there was no call on that. I'll tell you what, I'm picking the Avalanche to repeat as Stanley Cup Champions if, and only if, Koharski stays healthy throughout the playoffs. They're

gonna need him.

Steve: The Avs went on to win 4-3 in overtime on Mike Ricci's second goal. I do think it's a bit disturbing that the Oilers died after the bad call. By now, every team in the NHL should be used to bad calls. The Oil won a game in Buffalo earlier this season thanks to a brutal goalie interference call that scrubbed the Sabres tying goal. The NHL is now the clutching and grabbing league, but when it comes to fighting, something that actually prevents stick infractions and needless holding. **THROW THE BOOK AT THE MISCREANTS!** What absolute hypocrisy.

John: It's getting harder and harder to recognize this game being played today as hockey and it looks like commissioner Gary Bettman is doing his best to make it even worse. Let's get rid of all body checking. Incidental body contact is allowed, but players must apologize afterwards before the play can continue. Maybe fans need to riot at the hockey games just like they do in Britain at the football matches. If the fans at the Colorado game would have been more aggressive, maybe Koharski could have been scared into making the right call.

Topic: Oilers slide

Steve: The Oil are in a serious slump. The team was supposedly pumped to show Dallas something. What they showed them was their bellies. The Oilers have only won one game in the last two weeks. The Oil have beaten St. Louis, Detroit, Colorado or Dallas this season, the other four over-.500 teams in the Western Conference, only once (that was in St. Loo). Are the Oilers padding their record by beating up on the bad teams? The Oilers haven't shown what it takes to go from being "good" to "champs," the ability to beat those ahead of you in the division. Maybe the team could use another veteran (not Petr Klima) on the roster...

John: The Oilers could use a change in the roster but it's not necessarily the addition of veteran as much as the re-

moval of a so-called veteran that would help them. But I promised I wouldn't waste any more space on this guy so I won't mention this defenceman's name.

Steve: Jeff Norton.

John: As far as the Oilers record goes against teams in their conference over .500, it's a concern but I don't think it's all that big of one. St. Louis has beat them but they weren't outplayed in those games. Aside from the first game against Colorado the Oilers have played very well against them and two of those games could have gone either way. Sure, the Oilers could use some experience but I think to throw away young talent at this point, when no one is expecting them to make a run at the Cup, would be silly.

Topic: Hockey Night in Canada

Steve: Why is it that the Oilers seem to save their real klunkers for their Saturday night games? It isn't often when they get to be on the CBC, the official network of what's happening in Toronto. But, this week is sort of a big deal, 'cause the Oil will be hosting the Habs. This is the perfect week for the Oil to break out of their *Hockey Night in Canada* doldrums. Why? Because, like every red-blooded English Canadian, I hate the Canadiens. I would rather have my fingernails pulled off one by one than watch the Habs beat the Oilers. I know that if there is a God in heaven, he loves to torment all right-thinking hockey fans. How else do you explain 24 Stanley Cups for Montreal? The Habs are going down the same sorry path the Leafs have taken. Beating the Habs is no longer a big deal, it's kind of like kicking your sister when she's down. Still, just like kicking your sister, it's kind of fun to do, anyway.

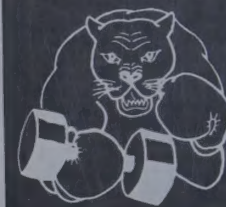
John: It's always fun to beat the stinkin' Habs. Over the last 18 years Oiler fans have enjoyed some very sweet victories over the Canadiens (the most recent being Thornton for Kovalenko). This Saturday would be a good time to continue this tradition.

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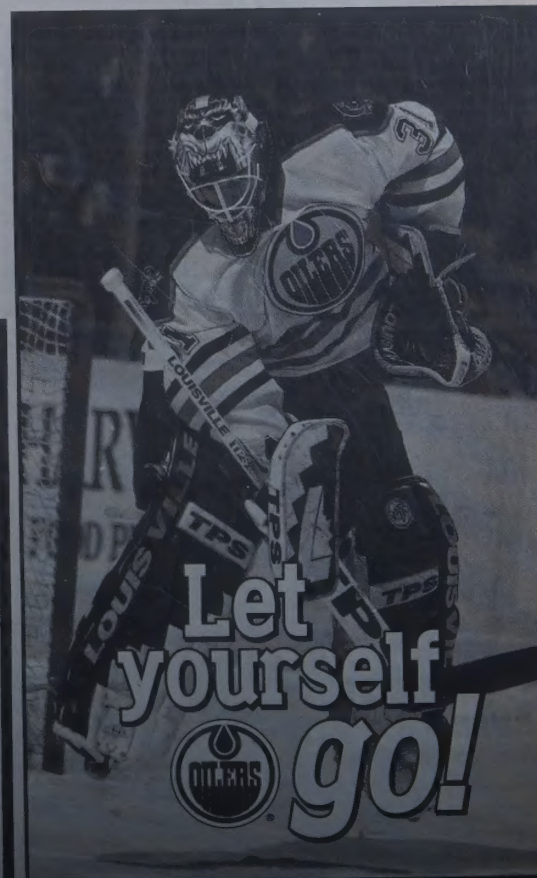


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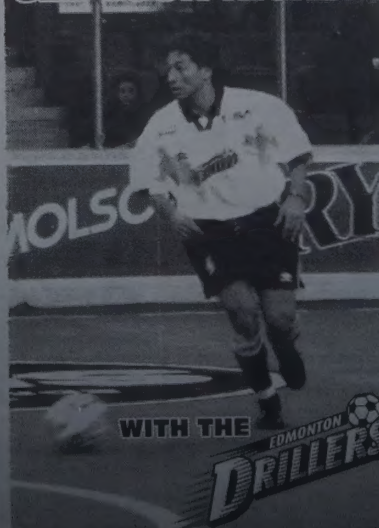
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Photo: Grant Olson

Sheer dresses wearable for spring season

FASHION

BY RYAN GREENWOOD

In the wake of certain trends, the fashion world and the real world often collide with unfortunate results.

Such is predicted to be the case with spring fashions because it follows on the heels of the fall season which was proclaimed to be the most sensible, most wearable of recent fashion history.

Throwing all this aside, designers delve into a world where sheer dresses, lingerie-esque fabrics and feminine dresses reign supreme.

And while everyone in the fashion world is jumping up and down with delight over the return of the dress, the women of the real world just smile, nod and buy a well-cut pantsuit.

All this is about to change. Take a long look at the dresses available for spring.

Sheer dresses are wearable when combined with multiple and different styles of fabric.

The feminine factor is way up. Body-conscious styles are making the biggest impact.

And considering the hemline fiasco is now in the hands of the consumer, the choices are endless.

So will the dress come back in style?

If these looks are any indication, the answer's quite obvious.



Photos: Ryan Greenwood.
Model: Tara, Eclipse Models.
Hair: LeeAnn from Avanti Hair.
Makeup: Jillian Kaliel.
Fashion: Le Chateau, Edmonton Centre.



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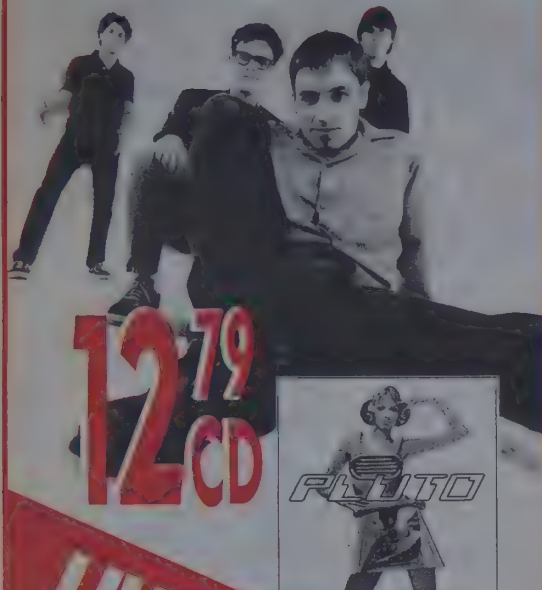
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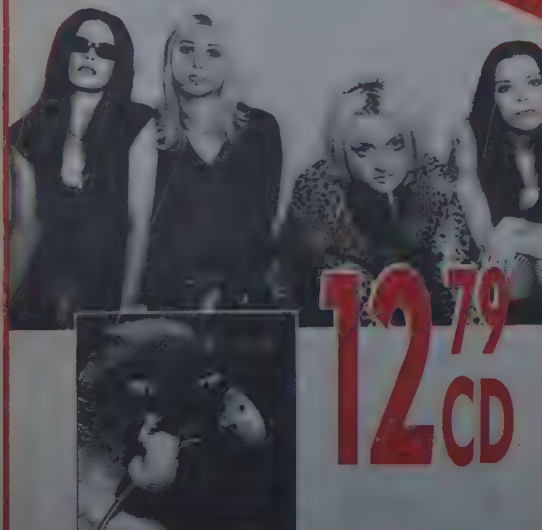
DON'T THEY MAKE A CUTE COUPLE?

PLUTO



LIVE PLUTO & FLUFFY
Saturday, March 1 The Rev (all ages)
Monday, March 3 Thunderdome

FLUFFY



a&b sound

Fluffy laments no anarchy in the U.K.

PUNK

BY KEN KILGIM

PreVUE

All-girl punk outfit Fluffy hail from England. From the disjective nature of the British press to rude fans, the group, which took its name from the lesbian novel, *Fluffy Butch*, finds North America is far more welcoming than its homeland.

It's hit the point where Amanda Rootes (vocals/guitar), Angie Adams (drums), Helen Storer (bass) and Bridget Jones (guitar) put a hiatus on touring Great Britain and doing interviews there. After its second North American tour, Fluffy is going to try its luck in its home region one more time.

"We're going to release a single and do a U.K. tour," says Storer. "If it goes really awful then we're just going to fucking forget it."

The problems started with the British press. Articles on the band were written in a sensationalist manner. Even reviews of the debut album *Black Eye* took personal shots at the members instead of focusing on the music. The all-girl line up and the fact the music came from a standpoint of old school British punk à la the Sex Pistols, which seems no longer en vogue on the island, made the band an automatic target.

"The British press is so tabloid-oriented," says Storer. "They're not as interested in the music as who you are fucking."

Added to the mayhem was crowd response. Let's just say the foursome were regularly met with



Fluffy—or, some of the girls who didn't get the part in *The People vs. Larry Flynt*.

less than civil propositions by the audience.

"In England it's usually people shouting, 'get your tits out,'" says Storer. "I guess the press has helped the whole 'get your tits out' thing."

"The name Fluffy has worked against us more than we've liked. If people here [England] hear there is an all girl band named Fluffy, they think 'all right' and expect a Spice Girls band. They soon find out the truth and get a shock."

However, a jaunt across the ocean led to a more responsive audience. Punk, having been a mainstay in North America since Green Day went boom over every TV screen, paved a road of acceptance for Fluffy.

"They're a lot more laid back and used to punk rock in north America," says Storer.

Band members have gone so far as to talk about the possibilities of moving to the States. The biggest deciding factor is whether or not they can get visas.

Fluffy's members are huge Kids in the Hall fans. The offbeat sense of humor is right up Fluffy's alley. While in Canada, band members can be seen trying to crush each other's heads. Only in Canada though... pity.

"Every Canadian I've ever met is really surreal and has a warped sense of humor," says Storer. "I love it."

Fluffy w/ Pluto
Rev (all ages)
Mar. 1

Fluffy w/ Age of Electric and Pluto
Thunderdome (licensed)
Mar. 3

New hardcore CD really Sucks

ALTERNATIVE

BY STEVEN LAMONT

PreVUE

Don't call Perceptual Distortion a death metal entourage (the fivesome hate that)—they want to be known as a heavy band that writes some pretty killer melodies, too.

The band hopes its brand new indie CD, *Suck My Heaven*, will capture a whole new legion of listeners. And while the band doesn't plan to tour until the summer, it hopes it can reach a deal with a European distributor. So far, 1,000 copies of the new disc have been pressed, enough to please the Edmonton band's (guitar/vocalist Liam Garritty, guitarist Derek Hamstra, drummer Trevor Loney, vocalist Matt Berube and bassist Stef Thompson) legion of local hardcore fans.

The band's work was produced at Wes Sontag's studio. Sontag has become a bit of a local hardcore music legend as he has worked with a number of local acts, including Drool.

"We're pretty excited about it," says Hamstra. "It's heavy, it's aggressive but it's also got a lot of feeling to it."

"Some people call us a death metal band," says Garritty. "But we're just a heavy band. We're into heavy music. A lot of people think we're death metal—we're not."

The band is shopping itself to labels throughout the world. Garritty hopes the band can hook up with a European distributor. Why? Because hardcore is far more accepted and commercially viable in Europe. Whereas it survives strictly on word-of-mouth in North American centres outside New York, California and Florida, hardcore bands play to sell-out crowds throughout the EEC. Because of the permissive nature of European society, mainstream critics do not

try and rail metal music; instead it is treated as a legitimate art form.

The band is hoping to get on the road this summer and has already been booked to be a part of the Music West festival in Vancouver. But the band isn't expecting to get a big break in B.C., as the festival has never been known as place for up-and-coming hardcore acts.

"We're going, but we may as well call it Music Waste," says Garritty.

And how about touring the United States? The band may have difficulty getting there. Loney and Thompson have had their work VISA application turned down in the past thanks to pot-possession convictions. Even though using the herb is becoming as socially acceptable as drinking or using tobacco, getting busted will still give you thousands of headaches at the border.

"Just when you think you have it together, domestic happens," remembers Garritty. "We got a gig in Spokane and were traveling with the bass player and drummer from Drool. They learned all the material just for the show. Just as we're an hour away from Spokane, the headliner cancels. What's the point of playing to, like, 20 people?"

Perceptual Distortion hopes *Suck My Heaven* will gain the band new listeners, sate the band's current fan base and open a lot of touring possibilities. But if the band doesn't achieve the big commercial Kahuna, Garritty will fall back on the words of Spinal Tap's Derek Smalls: "Have a good time, all the time."

Finishes Garritty: "Even if it (*Suck My Heaven*) just means that we're going to get out on the road and get partied out, it was still worth the effort."

Perceptual Distortion
CD Release Party
Public Domain
March 1

Music Notes

BRUGHT TO YOU BY GARY MCGOWAN

Moe's coming home on Thursday. St. Albert's most famous rock and roll son, **Moe Berg**, returns to his spawning grounds for a gig at **Rebar** with **Pursuit Of Happiness**. Pursuit has just released *The Wonderful World Of...Pursuit Of Happiness*, another fine slice of "Berg-insight" into today's world. Along with drummer Dave Gilby (another Edmonton native who remembers Whyte Avenue before it was trendy), Pursuit will headline a show that also features Vancouver's **Queazy** and Los Angeles band **Skunkweed**. After that kind of rock and roll blast you won't even want to go to work on Friday.

If you're looking for nascent Moe Bergs look to **Fulton Place** (6115 Fulton Road) Thursday night. Eight rising acts will play something called **Gigzilla II**. One presumes this is the sequel to **Gigzilla I** and will feature the **Revenge**, **Nonfiction**, **Heavy Easy**, **Knee Deep In Grass**, **Bread & Water Band**, **Welfare Tuxedo**, **Darksand** and the **Bell Jar Blues Band**. Eight bands divided into one evening implies short sets so don't be late or you'll miss your favorite.

Mike Plume has had his share of management ups and downs in the last 12 months (He's working with number three by my count...). All of that business upheaval has shortchanged public awareness of his fine second CD **Jump Back Kerouac**. The turnaround begins Thursday night at the **Sidetrack** when Plume premieres a long-awaited video for the disc. He will also be playing live, of course, so you'll be able to compare and contrast the on-screen, on-stage versions of Mike.

It's not quite the **Battle Of The Monster Trucks**, but bluegrass collides with the blues on Thursday night at the **City Media Club**. West Coast singer/songwriter **Tammy Fassaert** will pit her bluegrass-inflected acoustic guitar against dobro player **Doug Cox's** blues-style playing. Fassaert last brushed the city's boundaries when she played last year's **Blueberry Bluegrass Festival**. She's also on release with a CD called **Just Passin' Through**.

Has "Beaver Fever" got you? Something just like it laid Polish violinist **Piotr Milewski** low this week, so he's had to cancel

his scheduled Thursday appearance with the **ESO**. Into the breach steps the Symphony's Concertmaster **Martin Riseley**. Riseley's no slouch on the fiddle himself. He's a former pupil of Milewski and graduated from **Juliard** with a Doctorate in Music on, you guessed it, the violin. Riseley will perform **Paganini's Violin Concerto No. 1** on Thursday. The show goes at 8 p.m.

Remember mom's words about there being no future in the music business? **Valdy** has proven her wrong as he's well into the third decade of a thriving career in the "biz." The man has played Edmonton countless times in various incarnations (solo, **Hometown Band** era) over the years and he's doing it again on Friday night. Well, it's not quite Edmonton...Valdy will grace the stage of the **Horizon Stage** in Spruce Grove.

Musical labels continue to blur at the **Richfield Christian Fellowship** (3715-85th Street) Friday night. Gospel artist **Brandy LeMaiste** is staging a CD release party for a new disc called **Surreal**. Perhaps with a eye on that all-important secular market the advance bump is billing the music as "alternative folk." No word on whether that's musically or lyrically speaking.

The **Yardbird Suite** hosts a "first" on Friday and Saturday night. Canadian expatriate jazz guitarist **Dawn Thomson** will make her first appearance in E-town on those two days. A protégé of such towering guitar names as **Emily Remler** and **Jim Hall**, Thomson has released one CD (*The Best Things In Life*) and is in the process of recording a second disc. She'll be joined by another Canuck ex-pat **Ingrid Jensen** on trumpet and flugelhorn along with **Doug Weiss** and **Kenny Wolleson** on bass and drums.

They've won five Juno Awards and five Awards from the **Canadian Country Music Association** as **Country Group** of the Year. They are **Prairie Oyster** and they'll be playing **Cowboys** (near the big Superstore) in the West End on Monday night. This will be the first chance Edmonton fans have had to see the group since it released their new disc last fall. It will also give you a chance to scope the band's chances (rate them "good") to win another Juno on Mar. 9.

Finally, Edmonton singer/songwriter **Kevin Cook** will play a special showcase performance at the **Catalyst Theatre** on Wednesday. Cook has done yeoman service in a host of E-town bands like **Saturday Night Fish Fry** and the **Subterraneans** over the years. Surviving a near-career-ending encounter with a bandsaw a few years ago, Cook now uses the three remaining fingers on his left hand to good effect to turn out what he calls "industrial strength" folk music. You'll be able to sample the sounds at the Catalyst beginning at 8 p.m.

Solidifying line-up a Ghoulish tactic

PUNK
BY KEN KUSIN

The Groovie Ghoules may have been making music for nine years, but the band received a new lease on life in 1993.

Jeff Alexander (known to fans as Kepi, the bassist/vocalist) formed the Sacramento, California band in 1988 to create music he was interested in hearing—something he likens to a blend between the Ramones and the Rolling Stones.

After releasing an album in 1989, the band went through numerous line-up changes. It wasn't until late 1993 that the trio solidified with Wendy Powell (referred to as just Wendy-drums) and guitarist Rochelle Sparman (Roach). After the connection of like-minded players, the group released two more albums, the latest being *World Contact Day*.

"There has definitely been periods of people leaving after six months," says Alexander. "Maybe

people just give a band six months to see if things are going somewhere. The longest other players have been in the band is two years.

"When Rochelle and Wendy hit the three-year mark it was like, 'Yah.' With Wendy and Rochelle the enthusiasm has never waned. Sometimes you can see your own band members going through the motions and that's not good. I really appreciate they never lost the passion."

Alexander's key goal is spreading what he sees as good music, whether it's the tunes the band pens itself or cover versions. The new record includes a version of Neil Diamond's "Hello Again," a song Alexander insists is quite well written once it is stripped down. Other reasons drive the decision to perform Billy Bragg's "A New England."

"Something like Billy Bragg or Neil Young is a little different," says Alexander. "They're pure genius. No stripping away is needed. There are kids who might just listen to Screeching Weasel or the

Queers. If I can turn them on to Bragg, Young or Dylan then that's great."

Alexander remarks a lot about Canadians when referring to bands with a positive vibe. He notes four groups/individuals as being the biggest ambassadors of what represents Canadian music; Chixdiggit, the Smugglers, Neil Young and Nardwaur (in his role as a DJ). The thing which unifies these people is their love for rock and roll.

"Sometimes in America, drugs and women all get in the way," says Alexander. "To see Chixdiggit or Smugglers play you know they're there for one reason—the music. Also, bands from Japan and Australia are in tune with the original vision of rock and roll and are not diluted by all the byproducts."

**Groovie Ghoules w/
Queers and the
Buicks
Rebar
Mar. 4**

Bowie Bedlam

Vue Weekly, Virgin Music and the Chulosian ambassador would like to congratulate the winners of our David Bowie *Eartling* contest.

The skill-testing question: name any two opening acts who also played at any of Bowie's shows. Potentially-winning answers include Peter Dinklage, the Tubes, the Georgia Satellites and Duran Duran. Potentially-failing answers include Raffi. Gary McGowan performed the role of judge in the contest.

The grand prize winner (who received a mounted *Eartling* poster, a special Bowie discography booklet and a CD library of Bowie's Virgin releases) is Stav Karamitsanis.

Secondary prize winners (who will each receive a copy of *Eartling*) are Jeanie Chaney, Paul Eilingham, Andrew Shakim, Frederick Gomes, Melanie Greenough, Darren Bader, Gerry Ring, Geraldine Journeau, Chris Hudson and Gail Delella. Thanks to all who entered!



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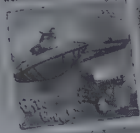
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Reggae act shies away from weedy image

REGGAE
BY T.C. HAW

PreVUE

Up here, so far north of the 49th, we don't even pretend to be hipper than we really are.

Little wonder, then, why we can all hum a band's biggest hit without having the faintest idea who they are. Such is the case with Inner Circle, the Grammy-winning Jamaican reggae act slated to headline the Caribbean Carnival Party.

Criss-crossing the globe for the better part of over 18 years, the band has played nearly everywhere, including Europe, South America, the Far East, Pacific Rim and Australia. Through the years, Inner Circle has appeared with some of reggae's biggest names. During its first-ever U.S. tour in 1975, the band shared the bill with the massive Toots and the Maytals and Dennis Brown. In 1978, the band took part in the Jamaican Peace Festival before 40,000 fans, playing alongside such luminaries as Jimmy Cliff, plus Bob Marley, Peter Tosh and Bunny Wailer—when all three original Wailers appeared separately as solo acts.

The band's road to success has been a rocky one. Having withstood a couple of line-up changes (most notably, the loss of flamboyant lead singer Jacob Miller in an automobile accident in 1980), the group has managed to achieve a sort of inner stability.

Drummer Lancelot Hall, having just finished a practice session at the band's home base in Miami, feels Inner Circle helped to pave the way for increased exposure for reggae's up-and-coming acts, something very close to the band's philosophy. Hall was convincing as he talked about the band's role as trailblazers, explaining that "it is important for us, as a band, to do something to help the newer people. There are some very talented people who, if they don't get a chance, will never be heard."

Another reason is that the band still remembers the hard times. Hall was reflective as he thought about the band's collective history.

"We've been able to sit down... we've had lots of time to think about it. You tend to become humble over the years."

While not a household name out here in Hinterland, there's hardly anyone who hasn't heard the group's music. "Bad Boys" is probably playing somewhere all the time. The 1991 single, known everywhere as the theme song for the internationally syndicated TV show, *Cops*, usually produces an "Oh, them!" reaction for most people when they find out.

The story of how "Bad Boys" surfaced as a single is an interesting snapshot of the group's experience. A demo tape it submitted to a Swedish record company contained the tune. In those days, says Hall, "the band was always on the road—we weren't so easy to reach..." The song was released as a single without either a contract or even the band's knowledge. The band discovered that "Bad Boys" was a hit in Sweden when it arrived there to play. After some legal wrangling, it led to a contract with Warner.

"The guy we were talking to was no longer with the label," said Hall. "And the label had gone broke. It took us a while to find the right person to talk to." Northern Europe has been good to the group. In 1992, a year after scoring big time with "Bad Boys," "Sweat (A La La La Long)" became Inner Circle's second straight hit song.

The band's latest album, *Da Bomb*, was part recorded and mixed at Miami's Circle Sound. While the disc explores more modern textures as well as a number of contemporary dance beats, the band also recorded a respectful version of the Heptones' "Book Of Rules."

And because so many people wanted to know, here it is: all members of Inner Circle abstain from the use of herb. Being the most authoritative voice on such things as I've ever been able to hear, Hall's stern last words on the subject weigh heavy: "Hey, you want to travel around the world, you'd better be healthy and have a sharp mind."

Yikes.

Caribbean Carnival Party

Featuring:
Inner Circle, Loraine Klaassen & Tropical Fever
Edmonton Convention Centre
Mar. 1

Electric musicians come of Age

ROCK
BY BEN
ILCISIN

PreVUE

got some good brawls out of it but that's just a part of being in a band."

Just released, *Make A Pest A Pet*, is the third album for the band. It marks a definite change in the foursome's career due to the amount of labor put into it. The band's previous record was recorded in two days. Later, the band got signed to a major and the album was re-released. However, this project allowed the band more time to create songs which mix hard rhythms with a solid sound.

"Although our last album was picked up for major distribution, this is our first release recorded for major release," says Todd. "This time, we got a chance to sit down and write some songs and beat the hell out of them until they were good, strong songs."

Originally the band was shopping for producers. A list got drawn up and Gil Norton (Pixies,

Catherine Wheel) was chosen. However, at the last moment, he was offered an opportunity to produce the latest Counting Crows album and left plans with Age Of Electric behind.

The band's goal in working with a producer (all the previous works had been self-produced) was to bring in someone who could teach it new tricks. Not wanting to settle for someone who was just basically an engineer, the band decided to produce the album itself. Eventually, Norton found time to produce two of the songs on the album.

Much like any family, ties are close but room is left for people to seek out other interests. The Dahle brothers formed Limblifter and Kurt helped out during the fledgling days of Bloody Chieftis. Todd played the male lead in *Horsey*, an independent film about heroin addiction. He also created two songs for the soundtrack. John spent most of his time developing his skill in the martial arts.

Regardless of outside interests, Age Of Electric is the main vein.

"It's kind of like the shuttle returning to the mother ship," says Todd. "The only reason we did anything is because Age Of Electric was on hiatus. I don't think any of us would step on it."

Age of Electric
w/ Fluffy and Pluto
Thunderdome
Mar. 3

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Age of Electric
w/ Fluffy and Pluto
Thunderdome
Mar. 3

Klaasen's music celebrates African heritage

WORLD BEAT

BY T.C. SHAW

Sure, it's true the other three calendar seasons get more publicity, but the one most anticipated by the greatest number of Edmontonians turns out to be spring—the season of renewal.

It must be in our nature as people to look ahead, sometimes overlooking the obvious—basically, taking what is familiar for granted. Even if summer is the “marquee” season, spring is when we see the real signs that winter is almost over: the crimson feathers of the robin; the pale green tint of a T-4 slip; the muddy brown pavement, finally visible after being under five inches of solid ice for six months. Six bloody months.

For the 13th straight year, spring comes early again—after another typically notorious Canadian winter—in the form of the *Caribbean Carnival Party*. As always, the annual event serves as the unofficial kick-start to the much-awaited Big Thaw. The party features the powerful, almost strangely hypnotic sounds of reggae as well as the infectious dance beats of calypso, with some serious African flavor thrown in for extra measure, courtesy of the “African Queen,” Lorraine Klaasen.

Talking from her home base in Montréal, it is clear Klaasen is more than, pardon the expression, a mere entertainer. Her music and stage performance is a profoundly direct expression—maybe *extension*—of her vivacious personality. In conversation, Klaasen's vibrant, melodic speaking voice possesses an energy that in itself is a pleasing first impression.

Sharing this year's bill with Grammy-winning Jamaican act Inner Circle, this 39-year-old singer, dancer and *linguist* (Klaasen can speak over 15 languages; her music incorporates many of them, including Swahili, Zulu and Xhosa, to mention a few of the more exotic) has led a fascinating life, one that has seen great personal success evolve from tragedy and hardship. She lost no less than seven family members during the

violence of the apartheid era

Although she has been a Montréaler for nearly a decade, her life and music are intrinsically tied to her African heritage. Klaasen is the daughter of one of South Africa's leading jazz singers, Thandi Klaasen, and is the product of the culture and traditions of the ethnic sounds of Africa.

It has been said that her music is the result of evolution, rather than hijacked pulp fabrication by studio entrepreneurs keen to cash in on World Beat.

Her understanding of music as a cultural entity stems, as she explains, from her first-hand experience in South Africa.

“Music, song and dance are within us,” says Klaasen. “And can't be taken away. No matter what else people are doing without. When people come to South Africa, they say things like ‘Look, how pathetic—no washing machine.’ Now, take that and all those other material things away; you've still got the laundry; the cooking. And there was always music. It's always been there—when there's a birth, a wedding, or a death, people sing.”

Equally evident is Klaasen's devotion to family and community. As she thinks about Canada and its ethnic diversity, she reflects, “So many people have left from their country to call Canada home. People get homesick, and if, during my show, if I can transport you back... I think people in Canada are hungry for African music, there's a connection that can be made there, because the music is so honest.”

Klaasen's personal view on music and its impact on culture is so passionate and heartfelt, it frequently puts the subject into a more stratified perspective. Klaasen is far from condescending towards pop music—it's just that she can put such a tremendous spin on what really happens to people who come under the influence of music steeped in cultural relevance.

As she succinctly puts it, “The strength of African music is in the rhythm. Rhythm just *draws* people. Take the drums, for example. In Africa, when you hear drums,

sometimes they can be very far away from where you are. You can't see that person, but you can hear that sound and it draws you.”

In her natural element, on-stage, Klaasen's approach is direct and immediate. Her goal is always to get her audience involved: chanting, clapping, dancing. Nothing pleases her more than to create an atmosphere where an audience can let themselves get caught up in the sounds around them. Often, her mood while performing can be anything from playful to mischievous. At the Toronto Jazz Festival, she amused the capacity crowd by singing out one of the dancers up front: “You're making eyes at me, aren't you?”

Caribbean Carnival Party
Featuring:
Inner Circle, Lorraine Klaasen & Tropical Fever
Edmonton Convention Centre
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Name: Brett Miles.

Notoriety: Tenor and soprano sax man who plays improvisational music. Call it jazz music if you will.

Next Gig: Feb. 28 and Mar. 1 at Select Café (10180-101st St.)

Home: I've spent half my life in the United States and half my life in Edmonton. I was always comfortable living in America but home is really where your family and soulmate is, where you were born, grew up and went to school. So, I still call Edmonton home.

Last Accomplishment: I had this really bizarre dream in which I understood the reason for existence. Of course, I couldn't remember what it was when I



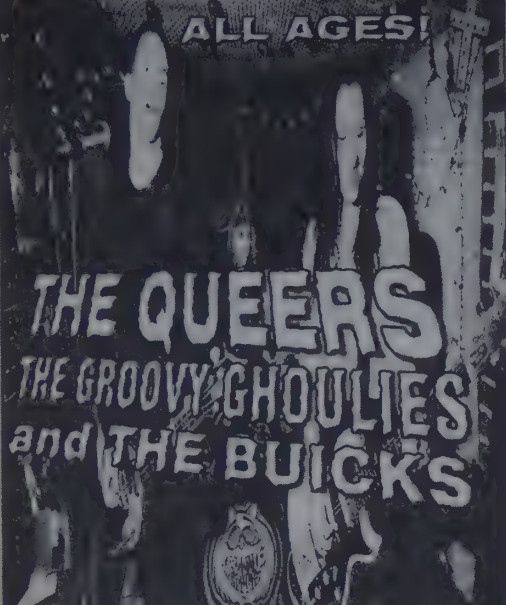
Brett Miles.

woke up. My wife said, “maybe it's a piece of music” and once she said that I went “yeah.” I wrote out every note of a 12-tone piece that I called “The Mathematical Revelation Of Existence.” I premiered it at the Yardbird Suite's Thursday “experimental” night. People seemed to like it.

Favourite Drink: Mochaccino.
Sign: Aquarius.

Gary McGowan hosts Post Modern Sundays at 8 p.m. and 6 p.m. on Power 92





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East Coast awards showcase "No Cases"

INDUSTRY

BY PAUL MCLEWAN

MONCTON, N.B.- Ashley MacIsaac was the big winner at the East Coast Music Awards last weekend, picking up five trophies.

MacIsaac won the Male Artist, Pop/Rock artist, Album, Song, and Dance/Hip Hop awards, but lost two others—Entertainer of the Year and Best Video—to Newfoundland's Great Big Sea, who have recently become the first band from the rock to sell 100,000 albums in Canada.

The awards ceremony Sunday night capped off a four-day industry conference that brought together artists, labels, managers and media from across Canada. Many of the bands performed in official showcase gigs for industry types, while a series of unofficial "No Cases" offered up alternatives to the heavy Celtic rock flavor of the official performances. The No Cases have become something of a tradition at the ECMAs and have been organized for the past four years by people in the host cities. Jale, Superfriendz, Elevator to Hell and Thrush Hermit were the biggest acts on bills rounded out by mainly local bands.

In the wake of Eric's Trip, Moncton has developed a decent indie band scene for a city its size (although at least four of the No Case bands were direct ET spin-offs), with most shows taking place at a seedy looking strip-mall bar called the Esquire.

Sloan's Chris Murphy was in town for the whole conference, although he shunned the official events in favor of No Cases. Murphy caused a minor stir at the awards ceremony with a comment about the fact that Sloan are always nominated for existing (best band, best alternative act) rather than what they do

(best album, song, etc.). On stage to collect their second award of the night, Murphy quipped "perhaps there should be a four white guys category, then we could win that one too."

Showcasing bands usually only had a few minutes grace to either stun people silent or drown them out before judgement was passed and the crowd's thoughts turned to more important matters like how many times people had seen Ashley MacIsaac in the lobby and who were the A&R reps most worthy of schmoozing.

A notable exception to the noise rule was Laura Smith's performance Saturday night. Smith was treated to respectful silence, even though she had taken the unusual step of asking people not to smoke during the show. It may also have had something to do with the fact patrons were placated with free food courtesy of Universal.

Acadian culture was reflected in the bilingualism of the conference. At the awards show, artist Roland Gauvin gave co-host Natalie MacMaster a lesson in Chiac, the French-English language spoken in the Moncton area.

New Brunswick-born Stompin' Tom Connors was the inspiration for a series of awards handed out Thursday night. The Stompin' Tom Award recognizes those who contributed to East Coast music before the ECMAs existed.

Accepting an award on behalf of Newfoundland singer Michael T. Wall, Sam "The Record Man" Sniderman commented that East Coast music, and Canadian music in general, had come a long way since he began.

"When I started in this business if we sold a Canadian artist it was five or ten copies," he said. "And that was if the grandparents were still alive."

ECMAs dogged by controversy —because they count!

INDUSTRY

BY GARY MCGOWAN

I am in the Maritimes.

I know this because after little sleep on Thursday night, a mad scramble to leave Edmonton on Friday morning and a nine hour journey across this fair land of ours, a phone is ringing on the edge of my consciousness. Ah, the wake-up call. Nonsensical words are muttered into the receiver and the head returns to the pillow.

But I am in the Maritimes—specifically Moncton, N.B., host of the ninth annual East Coast Music Awards. This is an important showcase for the community that bills itself as the "hub city" of Atlantic Canada. It would never do for an ECMA guest to sleep in and miss an appointment. There's a knock on the door.

"Did you get your wake-up call? Are you getting up?"

The East Coast Music Awards are also very much alive and well in 1997. They were founded nine years ago by Nova Scotia entertainment writer and club booker Rob Cohn. Sensing an award show would do a great deal to pull together a fractured local industry, he convened the first edition of the event in a Halifax club. Halifax native Sarah McLachlan bought her own airline ticket back from Vancouver to play the evening. The then-hot Cutting Crew (children of the '80s surely remember "I Just Died in Your Arms Tonight") also performed and, much to everyone's surprise, there were enough people who

could claim some sort of professional music biz association to generate an audience of over 300 for the evening.

The event has blossomed from those humble beginnings. This year's fête is attracting 2,000 artists and industry types to Moncton.

The Presidents of Warner, Universal and A&M Music Canada are all seen out-and-about through the weekend. There is a phalanx of major-label vice presidents and talent scouts along with them and we haven't even touched on the increasingly strong Maritime-based management companies and independent record labels. Something is clearly happening here, Virginia.

Artistic issues aside, what's happening is that a host of Maritime musicians have been moving some serious freight in national and international markets. A quick scan of the Canadian Recording Industry Association's Gold and Platinum Awards over the last decade show that 48 discs by Maritime-based or Maritime-born artists have been certified gold (50,000 copies in Canada) or better. It works out to somewhere around six million units and, at a net return to a record company of between \$5-\$8 per unit... hey, do some of your own math.

The ECMA (as befit an event that counts) has also been dogged by several delicious controversies in the last 12 months. Founder Cohn sold his rights to the event to the non-profit society that now governs the ECMA. Claiming he received only partial payment on

the deal, Cohn chose to sue. The ECMA countersued, claiming Cohn still possessed certain property and files that belonged to the association. The whole mess was settled only days before the start of this year's conference.

The association also somehow managed to nominate albums from Rita McNeil, the Rankin Family and Stompin' Tom Connors that didn't qualify under the existing criteria. Those nominations had to be withdrawn, leaving the Moncton organizing committee looking a tad foolish.

But the lawsuits and nomination gaffes are all news because the event counts.

Conservative estimates put the cash injection into the community at \$3 million for the four-day event. The mayor and the premier are both on prominent display and CBC airs a two-hour live broadcast of the show throughout Atlantic Canada.

Not bad for a "have-not" region. With Vancouver's Music West conference slowly sinking into the Pacific, does it seem a little quiet out here in Western Canada, Virginia? Just asking.

A conversation with Brian Robertson, president of the Canadian Recording Industry Association (the national lobby group for the multi-national labels operating in Canada) hits the nail on the head.

"There's a wonderful spirit here that reminds me of the way the Junos were 20 years ago. It's friendly and there's a desire to take this music across the country and into the rest of the world."

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Mike Plume's hard work pays off on new video

POP/ROCK
BY PAULA E. KIRMAN

PreVUE

With his gruff voice and intense songwriting style that has drawn comparisons to Bruce Springsteen, Bob Seger and John Mellencamp, Edmonton singer/songwriter Mike Plume is definitely on his way.

His two CDs, *Songs From A Northern Town* (1993) and his latest, *Jump Back Kerouac*, have both sold very well for independent releases, mainly due to Plume's frequent cross-Canada touring.

Now the transplanted New Brunswick native and his band have taken the next step towards more exposure—their first music video, an accomplishment that will be celebrated this week at the Sidetrack. The song is called "Save Me From Myself," off *Jump Back*

Kerouac, and is an up-tempo yet haunting reflection about the end of a relationship.

"It's about realizing that it was self-inflicted; you're probably the reason for the end of it," Plume explains.

"Save Me From Myself" was shot in Calgary with Joel Stewart from Naked Pictures/Murder Inc., whose credits include work with Captain Tractor and a host of others. Plume says it contains elements of both performance and concept.

"We set up in a room and played through the song a few times and then there was some nice editing going on, moving instruments around. There are also outdoor shots 'cause there are lots of winter analogies on the song—so we took advantage of the fact that it was the first of January."

Although he has not seen it yet on the small screen, the video

is already making waves on MuchMusic.

"I had calls lately that people have seen it on MuchMusic, so I guess that's a step in the right direction," he says.

Immediate plans for Plume and his band are to head into the studio and record a new album, slated for release in May. While that may seem very fast for a local act to produce an entire CD,

Plume and his mates are full-time musicians. That's right, these guys don't hold down day jobs, not a common thing for a rising act, especially those hanging around Edmonton. However, Plume doesn't really believe location is a factor in terms of musical success.

"I don't think that there's anywhere that you couldn't live anymore," says Plume.

In the business for 10 years,

music is the only job Plume has ever had.

"Sometimes you make ends meet and sometimes you don't but obviously I'm OK more often than not or else I wouldn't still be doing this."

Mike Plume video release party
Sidetrack Cafe
Feb. 27

Buicks gig a warm-up for studio time

PUNK
BY ADRIAN LACKEY

PreVUE

When The Queers blow into town to do an all-ages show at Rebar, it will be the last show for backing band The Buicks before an extended hiatus.

The decision to put The Buicks up on cinder blocks for five-and-a-half-months comes from guitarist J.P. Stefko's desire to travel Europe.

For Stefko, it's a dream gig to be backing up the band with the politically incorrect moniker.

"Yeah, I'm a fan and they've got a good name. They're like rock stars without the really big albums. It's like opening for Green Day before *Dookie* came out," says Stefko.

But before Stefko can pack his duffel bags, get his shots and passport, there is a plan to start recording a CD just after the Rebar gig.

"We're going to be going into the studio March 4th and 5th," J.P.'s brother and drummer Clovis Stefko announces. "It will be good to have this long break and have these songs done. And while they're gone, I'll work on getting the CD together. By the time they get back, we'll hopefully have a distributor, have a good release party and then get the album out there."

"We're going to be taking lots of time and money," Clovis continues. "And we have an excellent studio in Calgary. We'll be working with the producer of Chixdiggit!, Huevos Rancheros and the Primords."

Since their release of an indie cassette last year, there has been a maturing of the Buicks' sound.

"We've slowed down the tempo, and we sound a bit like early U2," says J.P. "We haven't really got our own distinctive sound, but we're close. I wouldn't call it Brit-pop, but it definitely has a British flavor to it."

It's interesting to note that three members of the band are related to the leader of a Canadian political party, who happens

"In Calgary, if you don't play punk rock à la Knucklehead, or surf rock, or even Brit-pop, booking people won't give you a second thought."

—The Buicks' Clovis Stefko on the politics of the scene in Cowtown

to be Preston Manning.

"It's not really an issue," says J.P. "It doesn't have anything to do with what we're doing, or our music. To a certain degree, it (the relationship with Manning) got us noticed."

"We got lots of press on our music and shows before that fact even blew out," Clovis interjects. "We were in the paper once for it and other than that it's been pretty much dead. No one talks about it. I think it's been mentioned once since."

The Buicks (their name taken from J.P.'s former industrial band, Buick Mudbath) also have a disdain for politics in the club scene.

"In Calgary, if you don't play punk rock à la Knucklehead, or surf rock, or even Brit-pop, booking people won't give you a second thought. Also, a lot of the decision in hiring bands to play clubs is based on whether you have friends in high places. There's a lot of shitty bands playing and they can't even play, but they have friends," Clovis complains. "We're not into that."

So, what are you saying? You have no friends?

"Yeah!", they answer and laugh in unison.

Clovis says he will miss his brother, but plans to cope by finding a new guitar player, "I'll have to put an ad in the paper..."

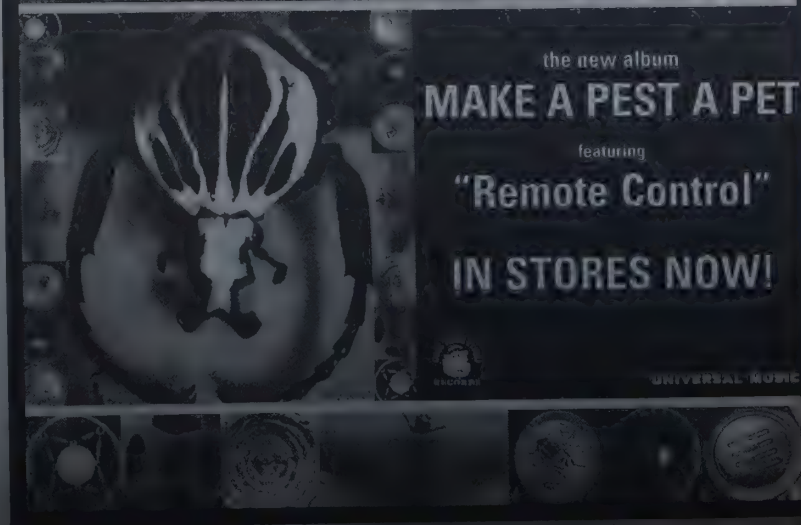
The Buicks w/ the Groovy Ghoules and the Queers
Rebar
March 4

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Pluto four hope for Juno loss

ALTERNATIVE
BY STEVEN SANDON

PreVUE

You'll have to excuse the four Vancouver pop-punkers who go by the name of Pluto for pissing all over their Juno nomination. You see, *not* winning the award for Best New Artist may be the best thing that happens to Pluto's career.

"It's kind of interesting to be nominated for the Kiss of Death Award," says guitarist Rolf Hetherington over the phone from British Columbia. He spoke to *Vue* before heading off to buy a trailer so the band could embark on its Canadian tour. No trailer, no tour... "We're a little paranoid about the nomination. We'll be heading down to Hamilton for the awards, but I hear the show is boring. We'll have to sit through three hours of awards for things like Best Waterfall Sounds. I hope we don't win, because it'll extend our career by, like, 10 years."

Winning the Best New Artist award has traditionally been a jinx for up-and-coming acts, but Pluto should not have such worries. The band (Hetherington, bassist/vocalist John Ounpuu, guitarist/vocalist Ian Jones and drummer Justin Leigh) is still riding high off the strength of its self-titled major label debut and the 1995 Mint Records-released punk-influenced tour de force, *Cool Way to Feel*. Pluto have no illusions of being poster boys for the avant-garde set.

The band will go to great lengths to please its fans. Take for example, a New Year's Eve Show at North York, Ont.'s Mel Lastman (yeah, the guy who compared Edmonton to a "clapboard outhouse") Square with the Killjoys and Wild Strawberries. The temperature at the event plummeted to -15 C. All three bands suffered in front of 12,000 fans.

"We did half a song for the sound check and we almost all froze to death," laughs Hetherington. "We almost froze to death doing the show. Sure, the block heaters

helped a bit, but..."

The band won't find the climes as cold in the United States, where Pluto will head after the current Canadian slate of shows is finished. Plans are in the works for a full-scale tour with Japanese fun-punkers Shonen Knife. But, how has reaction been to the band in its home country?

"I'd say 25 per cent of the people who come to our shows are new to the band and come to the shows to check us out," says Hetherington. "But reaction to us has been good across Canada. We're definitely finding that there are more and more people who are coming out to see us."

The band is planning to record a new platter in the fall, but don't hold your breath in hopes of any new material in the near future. Leigh is going to be too busy to do too much after the planned U.S. tour—he's getting married, reportedly not to any of his fellow bandmates.

"We hope to be doing some four-track re-

cording of some of our new songs on a mini-recorder," says Hetherington. "Some may pop up on a seven-inch, but we have no firm plans."

The band also finished shooting an appearance on the CBC Vancouver young-adult-oriented talk show, *Terminal City*. Hetherington is excited because the show is hosted by someone who used to be on *Street Legal*, but isn't Cynthia Dale.

"It was a one-off deal, we did two songs.

We were one of two acts on the show. It's a CBC pilot and it should air some time in March."

That is, if the CBC hasn't slashed that budget, too....

Pluto w/Fluffy
Mar. 1
The Nev

w/Fluffy and Age of Electric
Mar. 3
The Thunderdome

Touching male genitalia won't freak Mung boys

HARDCORE

BY KEN
HICKMAN

PreVUE

No last names please, insists Winnipeg's Mung.

For John (guitar/vocals), Scott (bass/vocals) and Chris (drums) it means the difference between continuing to subsist as a hardcore outfit or facing the legal side of Canada's tax system.

At various times, Mung's members have been on welfare. Although money from gigs may not be notable, the band has seen other groups

get caught up in a heap of problems.

"There's been bands in Winnipeg who've gotten kicked off welfare and had tax evasion rammed down their throats because a worker has seen their name in an article," says John. "You can get nailed on tax evasion because of \$50 from a gig."

With rates like those, it's obvious the four-year existence of the band isn't based on revenue.

"Every day I wake up I'm still pissed off," says John. "We were going to write a ballad but that was just to piss people off. It was going to be called 'The Ballad of

Crocket and Tubbs.' Basically it was going to be Scott begging for people to put *Miami Vice* back on."

No slow tunes permeate the 22 tracks on the latest release, *I Love To Hurt People*. What one finds is a grinding drive of strings and beats mixed with lyrics John describes as "a brutal undertone of sarcasm, if you're actually witty enough to catch it."

Through the years Mung suffered through various gut-level responses from the public. Initially, people thought they were gay because Scott and John would touch each other's genitals on stage—a move intended

to fuck up the other musician.

A year later, people were labelling them homophobes and sexists. The band sees people misinterpreting the messages in the lyrics. One example is "School Bus Girls," off the new record. John wrote the song while trying to understand how a pedophile might look at a 12-year-old girl.

"What people seem to misunderstand is that not everything is our opinion," says John. "We're just pointing things out and giving people another thing to look at."

Mung offers its audience noise, energy and a tongue-in-cheek at-

titude. All it asks for in return is that those attending not do their best impressions of support struts.

"Nobody better behave like wussie little boys," says John. "The last couple of times we played Edmonton, no one moshed like they used to. I think it's because they think they are too cool, but if they want to see us sweat they better move too because I can't get any energy off of dead shells."

Mung w/ Perceptual Distortion
Public Domain
Mar. 1

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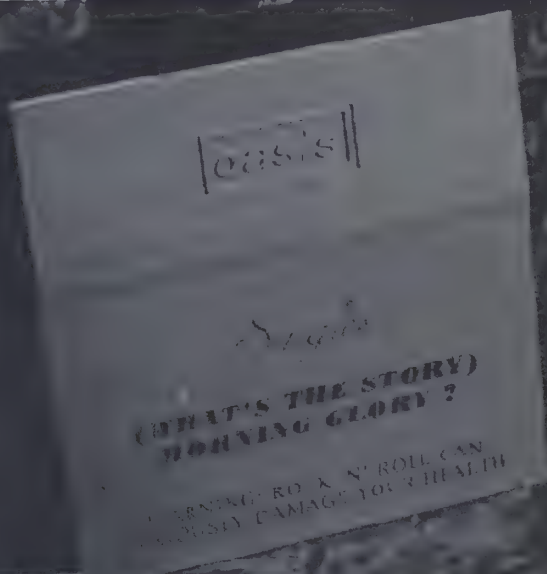


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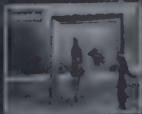
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 Step Out
 Underneath The Sky
 Cum On Feel The Noize



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Live Forever
 The Master Plan



Wonderwall
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 The Swamp Song



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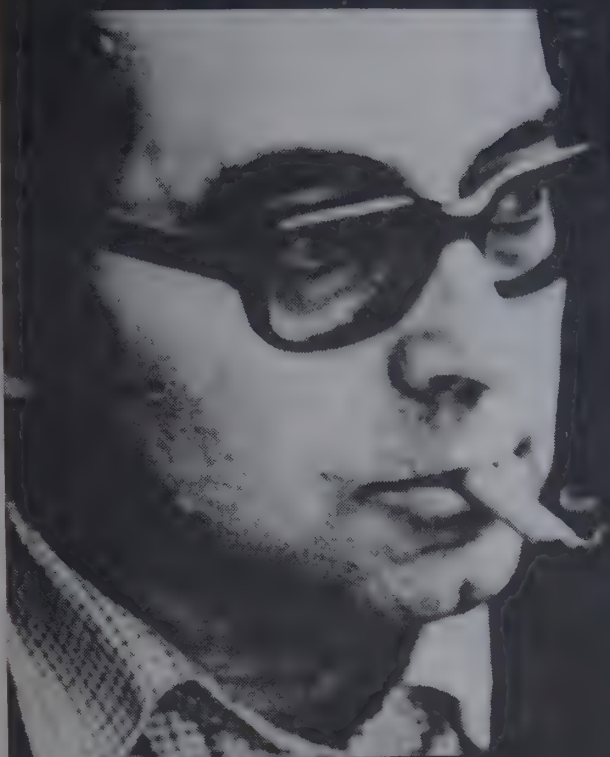
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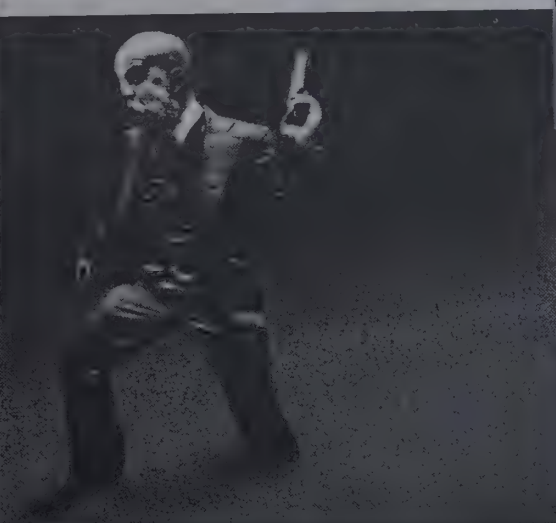
Jean-Luc Godard

metro

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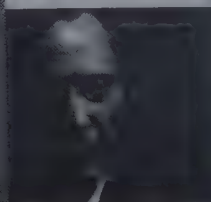
March \ April '97

Jean Luc Godard
Dennys Arcand
Moving Pictures



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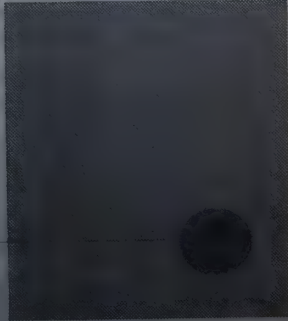
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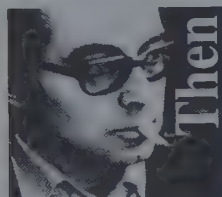
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March 7/8 @ 8pm:
Erik Whittaker's
AIRPORT IN

** Alberta Premiere **

Director
Erik Whittaker
will attend the
March 8th screening



**SPECIAL
PRESENTATION**

**GODARD:
PORTRAIT OF
THE ARTIST:
THEN AND NOW**

If Guy Maddin and David Lynch had gotten together they probably couldn't have dreamed up a stranger, funnier and more offbeat set piece than Erik Whittaker's "Airport In." Set at a podiatry convention in a cheesy airport hotel in Winnipeg during the 1972 Canada/Russia hockey series, Whittaker's debut feature recounts the story of an RCMP officer who is forced to confront his old ghosts. Ten years after his partner, "Buddy," was killed in a bizarre skidoo-jumbo jet shoot-out on the tarmac of the Winnipeg airport, Lieutenant Kehler (played by Edmonton expatriate Scott Tate) is called in to investigate the grisly murder of a sleazy podiatry guru. As Kehler begins to piece together the information, it becomes

apparent that virtually everyone in the hotel that weekend had both the motive and the opportunity to do it. Vancouver actor George Majoros is hilarious and uncannily sensitive doing triple duty as Bill, the hotel's judgmentally impaired bellhop; Bob, his smarter twin brother; and Buddy, Kehler's dearly departed sidekick. Featuring a cameo by Joey "Shithead" Keithley as Phil Esposito ("gee, those Russians practice all year round!"), it is gloriously over-the-top prairie Gothic, sure to find a place in the "cult-classic" firmament. —John Dippong, Vancouver International Film Festival. "How can you dismiss (or forgive) a film with such great toe-sucking?" —Exclaim Magazine.

Jean-Luc Godard is unquestionably the most important and influential filmmaker alive today. His films re-defined the way in which we think of cinema, challenging the closure of traditional narrative, seamless editing and invisible narration. Godard explodes these conventions and exposes the guts of filmmaking, forcing the spectator to acknowledge that s/he is part of the construction. Unquestionably, the films for which Godard is best known come from the 1960's. Ironically, Godard's films from this period borrowed heavily from American gangster films—a phenomenon which has now come full-circle with Americans such as Hal Hartley aping Godard's deconstructions of their own mythology. And what is Godard up to these days? "I think of

myself as an essayist, producing essays in novel form or novels in essay form: only instead of writing, I film them." The films of Godard's late period are indeed beautiful, haunting and elegant essays, meditations of profound depth and feeling.

Metro Cinema, with the assistance of the Consulate-General of France (Vancouver), is proud to present **GODARD: PORTRAIT OF THE ARTIST: THEN AND NOW**, a limited retrospective featuring two of Godard's classic films from the 1960's followed by two even rarer films from the 1990's. Special thanks to M. Gerard Prieur. Please note: Separate admission will be charged for each film!



March 14/15 @ 7pm:

PIERROT LE FOU

(France/1965. Col., 35mm, C/Scope, in French with English subtitles, 110 mins.)

Cast:
Jean-Paul Belmondo,
Anna Karina,
Samuel Fuller.

"Pierrot Le Fou" has been called "ravishing to look at," "a key work in the director's canon," and "one of the greatest works about 'amour fou.'" Working loosely from a story by an American pulp fiction writer Godard sets out to tell the story of "the last romantic couple." Bored with his comfortable bourgeois life, Jean-Paul Belmondo begins an affair with his children's baby-sitter (Anna Karina—Godard's then-wife), who happens to have an erotic fixation with guns and money. After killing some gangster associates of Karina's, the couple flee to the south of France to live an idyllic, desert-island type existence. There are even a

couple of musical numbers! Of course, things go horribly wrong...With "Pierrot Le Fou," Godard came closest to his ideal of a completely improvised film ("it is a film in which there was no writing, editing or mixing"), and one in which he managed to combine romance, violence and humour on the one hand with literary and cinematic allusion, juxtaposition of sound and image, and Brechtian distanciation on the other. "Pierrot Le Fou" is a seminal film of the French New Wave, whose impact we are feeling still. This is likely the only time that this beautiful 35mm Cinemascope print will be screened in Edmonton. Don't miss it.



March 14/15 @ 9:15:

LES CARABINIERS
(The Riflemen)

France/1962 B&W, 35mm, in French with English subtitles, 80 mins.

Cast:
Marina Mase,
Albert Jurox

Co-written with Roberto Rossellini, "Les Carabiniers" is a pitiless attack on the absurdity of war. Michael-Ange and Ulysses, two lazy slobs with nothing better to do, join the army when promised that they can rape, pillage and murder with impunity. Godard said "the film [is] vicious, because each time their stupidity gives birth to an idea, it's a vicious one." The soldiers go off to war and write to their wives: "We have captured the Arc de Triomphe, the Lido,

the Pyramids, raped lots of women and burned things. Everything is fine." Upon their return, they display their "booty" to their morose wives: postcards and photographs of the wonders of the world. This is "the first of the great Godard catalogues" according to James Monaco, "and its power is magical." Les Carabiniers is a film which is frighteningly topical today.



March 21/22 @ 8pm:
Alberta Premiere
Denys Arcand's classic film—

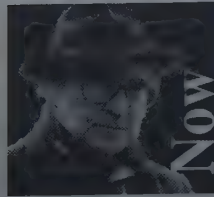
REJEANNE PADOVANI
(Canada/1973, Col, 35mm, in French with English subtitles, 94 mins.)

Director:
Denys Arcand
Cast:
Jean Lajeunesse,
Luce Guilbaut.

Denys Arcand's rarely-screened "Rejeanne Padovani" was only his second feature film; however, it secured his international reputation and has become a central work of Canadian cinema. A relentlessly angry thriller about power, corruption and duplicity, the film caused a sensation at international festivals and became a 'cause celebre' in Quebec, where Arcand was vilified for his unflinching look at Quebec society. The story concerns a group of politicians who gather at the home of a Montreal financier to celebrate the completion of a new superhighway. However, when the financier's estranged wife, Rejeanne Padovani, shows up unexpectedly, the evening soon turns into a cold-blooded exercise

in power, murder and cover-up. "The Film Board makes thousands of films to say that all goes well in Canada, that the western wheat fields are very beautiful, that Glen Gould plays the piano well....So I think it is just normal that there should now and then be a film which says that everything is rotten and that we live in a country that is corrupt from top to bottom." —Denys Arcand.

Special note: this rare archival 35mm print of Rejeanne Padovani comes to us courtesy of the Cinematheque Quebecoise, and of the Cinematheque Ontario. Special thanks to M. Robert Daudelin and to Mr. James Quandt for their assistance.



March 28/29 @ 7:30 pm:
Western Canadian
Premiere!

**JLG/JLG:
DECEMBER
SELF-PORTRAIT**
(France/Switzerland,
1994, in French with
English subtitles, 35mm,
57mins.)

Director:
Jean-Luc Godard

Jean-Luc Godard directed this self-portrait in 1993. Not an autobiography, this multi-voiced inner dialogue abounds in reflections not only on cinema, seen through the perspective of Godard's own relationship with film, but also on memory, painting, money, Heidegger, the Swiss Alps, and tennis.

"An inebriating dialectical diary of words, sounds, images and landscapes, Jean-Luc Godard's 'JLG/JLG: December Self Portrait' sees the Nouvelle Vague's most enduring 'enfant terrible' focus on his own life and work by focusing on everything around him: art, nature, politics, philosophy, history and most of all cinema.

Shot in and around Godard's home in Switzerland...the film manoeuvres adroitly between personal assessment by abstraction and by association....His thoughts emerge as an uninterrupted, chaotic train of ideas, from studied reflection to spontaneous responses, restlessly questioning the nature of creativity, culture and learning like some kind of wily high-art channel-surfer." —David Rooney, Variety "There's no rival in Western cinema today. No one close since Fassbinder died." —Georgia Brown, Village Voice.



@ 9 PM
**GERMANY YEAR 90:
NINE ZERO**

France/1991,
Col, 35mm, in French
with English subtitles,
62 mins.
Cast:
Eddie Constantine,
Hanns Zischler.

For those of you who missed it last year, here's your chance to catch up on the further adventures of Lemmy Caution, hero of Godard's classic "Alphaville." This time Lemmy (again played by actor Eddie Constantine, in one of his last roles) is a 'mole' for Western Intelligence who has lived for thirty years behind the Iron Curtain in East Germany. With the collapse of the Berlin Wall, he is left wandering like a modern-day Don Quixote

through the ruins of the former totalitarian state, asking passersby "Where is the West?" Godard's answer: it is everywhere, as evidenced by the rise of Pizza Huts and Burger Kings. A film of great complexity and passion, "Germany year 90: Nine Zero" has been called the first film of Godard's old age.



April 3,4,5,6 @ 8 pm:
Limited First Run!
THE FUNERAL
(USA/1996,
Color 35mm, 98 min.)

Directed by
Abel Ferrara

Cast
Christopher Walken,
Chris Penn,
Vincent Gallo,
Annabella Sciorra,
Isabella Rossellini



April 11, 12, 13 @ 8 pm:
**SYNTHETIC
PLEASURES**
USA/1995 Col
35mm, 83 min
Director Lara Lee

Cinematographers
Marcus Hahn,
Toshifumi Furusawa

Music:
Terre Thaelitz,
Banco de Gaia,
Bill Laswell, Hardfloor,
Kenneth Newby



April 17, 18, 19, 20 @ 8pm:
Special Presentation:
Limited First Run!

**THE WHOLE
WIDE WORLD**
(U.S.A/1995, Col.,
35mm, 106 min.)
Director
Dan Ireland

Cast
Vincent D'Onofrio,
Renee Zellweger,
Ann Wedgeworth



April 25-27:
THE
MOVING PICTURES
FILM FESTIVAL



Friday, April 25, 7:00 pm:

PROJECT GRIZZLY (Director: Peter Lynch) Robo-bear meets
Clint Eastwood meets Jacques Cousteau in the Canadian Rockies
With: Love Child (Dir: Patrick Susann)

9:15 pm:

LIVE BAIT (Director: Bruce Sweeney) The witty and warmly
human "Live Bait" won the coveted \$25,000 Best Canadian Feature
Film award at the 1995 Toronto International Film Festival.

Saturday, April 26, 4:00 pm:

THE YOUNG AND RESTLESS: SHORT FILMS
Can I Get a Witness? (Dir: Kris Lefcoe)
Sshhh... (Dir: Scott Smith)
The Highway House (Dir: John Nicolls)
Groomed (Dir: Trenton Carlson)

7:00 pm:

AMERICAN BEER (Director: Grant Harvey) Calgarian Grant
Harvey's feature film debut "American Beer" is a romp across the
cultural blacktop south of the 49th parallel. **Director Grant Harvey
will attend the screening**
With: The End of the World in Four Seasons (Dir: Paul Driessen)

9:15 pm:

TROUBLE (Director: Paul DiStefano) Welcome to the Calgary
Gen-X Noir—the pace crackles, the humour sparkles, the perform-
ances click, the fine production values belie the low budget—one of
the year's most generously entertaining first features.
Director Paul DiStefano will attend the screening

Sunday, April 27, 2:30 pm:

THE POWDER ROOM (Director: Ann Kennard) Ann Kennard's
revealing, touching and hilarious documentary takes us behind the
closed doors and into the private spaces (toilets, baths, saunas, spas
...) occupied only by women.

with: **PACKING HEAT** (Director: Wendy Rowland)
Canadian Wendy Rowland takes a serious, lively look at why some
women want to carry firearms and how where you're from com-
plicates the practical and ethical implications of having a gun in every
purse.

Followed by: **Tee Hee Hee** (Dir: Ling Chiu)

4:00 pm:

PROJECT GRIZZLY with Love child. See April 25 for description.

7:00 pm:

LILIES (Director: John Greyson) A love story, a dark mystery and a
theatrical romp all rolled into one via the very nimble talents and
eccentric vision of John Greyson. Nominated for 14 Genie awards
and winner of Best Picture, the film is a visual feast

With: **The Hangman's Bride** (Dir: Naomi McCormack)

9:15 pm:

SWANN (Director: Anna Benson Gyles) An axe-murder. A paper
bag of poems. A literary showdown. "Swann" is an engaging bib-
liophilic mystery adapted from Pulitzer Prize winner Carol Shields'
novel of the same name

Once again, Ferrara's obsession with Catholic guilt is the over-
whelming issue here. As with their father before them, the Tempio
brothers have lost faith, replacing morality first with religion and then
with crime. The women in the film (Annabella Sciorra as Ray's wife
Jean, and Isabella Rossellini as Chez's wife Clara) provide a counter-
point to this dusky macho world and give the film its moral centre
they are smart, articulate, and very much aware of their own victim-
ization. But, it is Ray (in an exceptional performance by Walken) who
must struggle with the moral dilemma of revenge or mercy, and finds
the price of compassion is sometimes more than one can pay. "Bes-
ides being extremely violent, exceptionally stylish, and supremely
well acted, there is a genuine, heartfelt searching in progress, both
moral and spiritual." --Stan Schwartz

transform our senses) and Perspectives (examining the implications
of our relationship with technology). From virtual reality simulations
to artificial mountains, from advanced plastic surgery to cryonics and
cybernetics, from the internet to computer-generated universes and
"realities." Lee integrates the full range of futuristic trends of the
technological revolution into this fascinating exploration of the
transforming impact of the Brave New World on our everyday lives.
Entertaining commentary is provided throughout by an eclectic range
of personalities including virtual reality pioneer Howard Rheingold
alterservers R.U. Sirius, editor of Mondo 2000, Steve Robeas
designer of a computer bicycle, and of course, the late Timothy
Leary

Price, a pretty schoolteacher and aspiring writer, first meets
Howard through a mutual friend, his current beau, and begins a
relationship which will shape the rest of their lives. Yet what the
future will bring remains unclear. "The Whole Wide World" is the
story of a love as complex and difficult as real life. Vincent
D'Onofrio ("The Player") and Renee Zellweger ("Jerry McGuire")
are both simply outstanding in bringing to life two people whose
feelings for each other are ultimately irredeemable but everlasting.
With wonderful dialogue and character interaction, The Whole
Wide World is a tragically powerful portrayal of love and
relationships that is as engaging and deep rooted as any film you
will see this year. -- Geoffrey Gilmore, Sundance Film Festival

NOTE! SPECIAL PRICES ARE IN EFFECT FOR THIS EVENT!

Metro Cinema Society membership	\$1
Regular admission	\$6
Seniors	\$5
Three film pass	\$15 (includes membership)
Six film pass	\$25 (includes membership)

Advance passes will be available at the Alternative Video Spot
10050-82 Ave. Advance sales are for passes only. Passes and single
tickets will be available at the door. Pass holders must show up at
least twenty minutes before showtime. Rush tickets go on sale 15
minutes before the screenings. For complete film descriptions please
consult the MOVING PICTURES GUIDEBOOK, available at the
Alternative Video Spot and other locations around town!



metro CINEMA

CLIP AND SAVE FILM CALENDAR
(cut it out and stick it on your fridge/wall/forehead, etc.)

M	A	R	C	H
7 8:00 PM	AIRPORT IN			
8 8:00 PM	AIRPORT IN			
14 7:00 PM	PIERROT LE FOU			
14 9:15 PM	LES CARABINIERS (The Riflemen)			
14 9:00 PM	PIERROT LE FOU			
14 9:15 PM	LES CARABINIERS (The Riflemen)			
21 8:00 PM	BEJANNE PADOVANI			
21 8:00 PM	BEJANNE PADOVANI			
28 7:30 PM	JLG/JLG: DECEMBER SELF-PORTRAIT			
28 9:00 PM	GERMANY YEAR 90: NINE ZERO			
28 7:30 PM	JLG/JLG: DECEMBER SELF-PORTRAIT			
28 9:00 PM	GERMANY YEAR 90: NINE ZERO			

A	P	R	I	L
3 8:00 PM	THE FUNERAL			
4 8:00 PM	THE FUNERAL			
5 8:00 PM	THE FUNERAL			
6 8:00 PM	THE FUNERAL			
11 8:00 PM	SYNTHETIC PLEASURES			
12 8:00 PM	SYNTHETIC PLEASURES			
13 8:00 PM	SYNTHETIC PLEASURES			
17 8:00 PM	THE WHOLE WIDE WORLD			
18 8:00 PM	THE WHOLE WIDE WORLD			
19 8:00 PM	THE WHOLE WIDE WORLD			
20 8:00 PM	THE WHOLE WIDE WORLD			
25 7:00 PM	PROJECT GRIZZLY w/ Love Child			
25 9:15 PM	LIVE RAIT			
26 8:00 PM	THE YOUNG AND RESTLESS: SHORT FILMS CAN I GET A WITNESS? SSHHH... THE HIGHWAY HOUSE GRIMMED			
26 7:00 PM	AMERICAN BETH w/ THE END OF THE WORLD IN FOUR SEASONS PMA TROUBLE			
26 9:15 PM	THE POWDER ROOM w/ PACKING HEAT Followed by: Tee Hee Hee (Dir: Ling Chiu)			
27 4:00 PM	PROJECT GRIZZLY w/ LOVE CHILD			
27 7:00 PM	LIES w/ THE HANGMAN'S BRIDE			
27 9:15 PM	SWANN w/ TOUCHED ALIVE			

Admission Prices:

Seniors: \$3
Members and Under 18 \$4
New Members \$6
New Members with Mailout \$10
Silver Screen Pass (1YR) \$40
Golden Palm Pass (1 YR WITH TAX RECEIPT) \$152.45

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Metro Cinema

Scene from Godard's

GERMANY YEAR 90: NINE ZERO

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(great samosas)
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The National Film Board
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John Dipping and Shirley Verduysee
of Moving Pictures
the Edmonton Community Foundation
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VUE Weekly, all of our volunteers
(the greatest people on earth!)
and...



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Music by the book is an act of rebellion

PAVEMENT
Brighten the Corners
(Matador/EMI)

For Pavement charter members Steve Malkmus and Scott Kannberg, *Brighten the Corners* must represent the greatest of ironies; with its fourth album (fifth if you count *Westing By Musket and Sextant*, the band's compilation of early singles), Pavement has put the nails in the coffin of the musical genre it helped create. Much more than '95's highly underrated but self-indulgent *Wowee Zowee*, *Brighten the Corners* happily announces to the world that indie-rock is dead, man.

The fivesome (current lineup: Malkmus, Kannberg, drummers Steve West and Bob Nastanovich; and bassist Mark Ibold) became the most important band of the '90s by refusing to record in proper stereo, eschewing big-name producers and frowning on such trivial matters as pre-production. Pavement's brilliance came from its ability to sell itself as the most lackadaisical guitar band ever, with some of the most brilliantly obtuse lyrics ever penned (courtesy Malkmus). The music was never overwritten or muddy, and, like on '94's *Crooked Rain, Crooked Rain*, welcomed a country hue. *Slanted and Enchanted*, the band's '92 opus, will someday be remembered like the Clash's *London Calling* as a hallmark of rock.

But for *Brighten the Corners*, the band actually rehearsed. Malkmus co-ordinated (gasp) pre-production. And, for the first time, the band enlisted the use of a big-name producer (actually two), Bryce Goggin (Sebadoh) and Mitch Easter (R.E.M.). The result is a multi-layered gem of an album, a final farewell to the slacker generation. Pavement have been at the indie-rock thing so long, playing by the book now looks like an open act of rebellion. How could the slacker gods bring the show more than a passing interest in their craft?

The super-groovy "Stereo" (which features a backhanded homage to Canadian rock legend Geddy Lee) and the fuzzed-out pop of "Date with IKEA" display a new brilliance and maturity in Malkmus and Kannberg's songwriting. "Embassy Row" is as close to southern-fried '70s rock as the band has ever achieved, while Malkmus screams about the frustration of a man sick of traveling the world for his nation. "Starlings of the Slipstream" is the gem of the record, beginning as a simple guitar ballad and swelling into a delightful, melody, counter-melody finish.

Larger American mags like *Alternative Press* have given *Brighten the Corners* rather lukewarm reviews, possibly because they don't understand the band's new infatuation with accessibility.

To them I say: Pavement is dead. Long live Pavement.

Steven Sandor

JANE JENSON
Comic Book Whore
(Interscope/Universal)

My (oh, naturally) sophisticated friend from Vancouver and I are listening to Jane Jenson's *Comic Book Whore* trying to decide if she's a musician who doesn't know anything about the street, or if she's a street person who doesn't know much about music.

Either way, the album gives no quarter: you're either going to think it's innovative, eclectic and edgy or you're going to dismiss the sophomoric poetry masquerading as song lyrics as being merely insular, self-obsessed rambling. Behind Jenson's insistent and frequently shrill banter, the album's music is mildly disturbing, a veritable Jackson Pollock action-painting of synthesized beeps, boops and screams. The attempt is to convey the confusion and ambivalence that we city-dwellers are surrounded with daily, but that's

on paper only. Mainly the effect adds up to no more than disconcertingly strident noise.

However, in case any of you were wondering where you could find a blend of dance beats, panting angst and manic, uncontrolled vocal meandering, this is it. The album could be described as ambient chaos—that is, if it weren't so damn indulgent. This is what prevents me from describing *Whore*... as a "poor man's Nina Hagen." The other reason is that I actually like Nina quite a bit more than that. Will it move you? That remains to be heard

T.C. Shaw

BRIGID BODEN
s/t
(A&M)

At the risk of being bludgeoned by a masked assailant brandishing a shillelagh, I must ask the politically incorrect question (again), namely "SO?" I'm hard pressed to explain why any type of music that has a big-ass drum beat tacked on to it is so "modern." In this case, the much-flaunted "traditional Irish music" is hidden in the mix behind the aforementioned big beats, plus session-man guitar wank and the obsequious presence of the obligatory "rapper" in the house.

C'mon, is your crank really gonna get turned by a cross between, I dunno, Loreena McKennett, Joe Satriani and Kool Moe Dee? Are you buying into that "sticker hype" again? OK, so Ashley "I Was A Celt Before You Were A Celt" MacIsaac likes this stuff. Are you gonna listen to his advice when it's time to get a haircut, too?

What we have here, beyond the record company build-up, is basically the kind of music you'd hear at a place that sells designer coffee, has no smoking section and no pinball machine. It's clearly inoffensive; thus, excellent music to play when what you're really trying to do is have a serious conversation with someone. It's nice music, but you think this is avant garde? Blarney!

Somewhere on a porch at a rest home, one Irish Rover is saying to another, "Where did we go wrong?"

T.C. Shaw

VERUCA SALT
Eight Arms to Hold You
(Universal)

It's amazing how much a producer can add to a band's work. It's just as amazing to see what a bad producer can do to a good band.

Case in point: Veruca Salt's lousy new record. The band's debut, *American Thighs*, was produced by Brad Wood (Liz Phair, Ben Lee), who emphasized keeping things simple; the result was a straight-ahead pop-rock record, laden with hummable hooks—most of us will remember the hit single, "Seether." Next was an EP entitled *Blow It Out Your Ass* it's Veruca Salt, produced by yet another vet of the Chicago music scene, Steve Albini (Palace, Nirvana, he produced the Wedding Present's landmark *Seamonsters*). Veruca Salt became an edgier, louder, band—Albini molded the band's work in the style that he's famous for, encouraging the band to record live off the floor, use as few studio tricks as possible and not worry about "cleaning up" the guitars.

Bob Rock, the ex-Payola's member famous for making metal bands accessible to major-market radio, was at the helm of *Eight Arms to Hold You*. Metallica fans still curse Rock's name. Rock was the one who encouraged the band to go "corporate" with its sound after he replaced long-time Metallica producer Flemming Rasmussen before the recording of the infamous self-titled album. "Enter Sandman," may be an OK metal song, but it sure as hell pales

This week's newest discs

to "Master of Puppets" or "One." Rock ran the Cult's career onto the rocks. Rock has worked with Bon Jovi and Aerosmith. Rock is corporate wanker metal personified.

So, what did he do with Veruca Salt's penchant for writing great pop melodies? He threw them away and told the band to stick to a few basic chords. Veruca Salt sound, well... imagine this: Richie Sambora's tame metal guitar melodies fronted by Lita Ford on vocals. Nina Gordon and Louise Post's vocals are so over-the-top they would make Lee Aaron look like Kim Gordon.

The band stated that it wanted Rock to "exorcise their indie rock tendencies" (taken straight from the bump!). I never realized "melody" and "spontaneity" were nasty indie-rock tendencies. Maybe the metal gödz have led me astray. And, was Veruca Salt ever indie in the first place? They never had a lo-fi bone in them. So, what was there to exorcise?

If you're expecting Veruca Salt to excel in the category of femme-led pop-punk bands like that dog, go home. Because, this time around, Gordon and Post prove that girls can wank just as well as the boys. Maybe they should open the Motley Crüe reunion tour.

No, sorry, I still think *Shout at the Devil* has some traces of credibility.

Steven Sandor

REDD KROSS
Show World
(This Way Up)

Bad luck for all of you freaks out there. This year's model of Redd Kross is, in many ways, more straightforward than previous incarnations.

Gone (seemingly forever) are the loud shirts, big hair, mock-psychedelic sounds and other glam tendencies, replaced on *Show World* by songwriting and arrangements that are more closely associated with the way things are done in Britain, when the economy's doing well, that is. I say this because unlike typical North American acts, the entire British pop scene is so implicitly tied to the island's social climate.

I know it's pretty easy to fall back on the old Beatles comparisons, but in this case, they're more than accurate. It's not just that many of the melodies and vocals are acutely reminiscent of the Fab Four, (although many of the tracks such as "You Lied Again," and "Follow The Leader" also feature foot pedal extravaganzas and most un-Beatlesque power chords) but even lead vocalist Jeffrey McDonald has developed a Lennon-like gruffness. Klaatu with Marshall amps? Yeah, kinda

T.C. Shaw

Calling All Interested Parties:

EDMONTON'S

MUSIC & ENTERTAINMENT

RESPONSE GENERATING EVENT

MEETING: THE REV 10030 - 102 STREET

TUESDAY, MARCH 11, 1997 • 8:00 PM SHARP

INFORMATION: CALL 429-7233

Street Vue

By Klodvne Rodnev

Well now. Aren't we a feisty group? I go into a rant one week, and the next thing I know... my phone starts to ring. **Phoenix!** Blah, blah, blah! Representational theatre! Blah, blah, blah! Wow. Thanks for not sending nasty faxes guys. I prefer to talk to a real humans, anyway. I don't know folks. It's in the wind. Can you smell it? Not just spring. But some kind of change...flux in the theatre community, flux in the political community, flux in the music community... the scent of **Local Heroes!**

So... the Edmonton Arts Council (EAC) is really starting to hop. They're becoming Webified, and they're opening a rush ticket booth downtown—right in the future heart of **Edmonton's Arts District**. Actually, that's not true. The Art Gallery (EAG), Library and Citadel Theatre are but a smattering of the arts influence down there. Splashes of the **Edmonton Symphony Orchestra (ESO)**, **First Night Festival** and others, also exist. Anyway... the EAC is sending **Peni Christopher** to a technology seminar in Calgary. She's the same Peni who acted as **Suede's** personal aide while she was in town with the **Flirtations**—they were brought in by the **Edmonton Vocal Minority**.

Please folks, if you are the praying type, send a few up on behalf of **Ron Wigmore**. Since December he's been in and out of the hospital three times dealing with heart troubles and emphysema. He's one of the pioneers in our arts community and has been a pillar at the **Jubilee Auditorium** for a very long time.

... right! **Local Heroes!** Went to the Monday opening of the **Cocktail Club**

with **Blair Wensley**, who's doing party coordination for the festival. Blair has just finished a run of **7 Stories** at the **Walterdale Theatre**, which held a benefit performance for **Phoenix** staff left holding empty paycheques. Though the turnout was small (only 31 people) funds were raised and cheques were sent. Now, I wasn't there, but apparently the only representatives of the theatre present were **Jeff Haslam**, **David Belke** and **Tom Edwards**. Big should thanks go out to the cast and to **Frank Glenfield** who admitted humbly to me that he did plenty ranting and raving to ensure the show would go on.

E-mail is a curious thing. Did you know it's possible to send information through an anonymizer so that your identity is hidden? Received this nugget and want to apologize in advance to all those who might get knotted. The bits and bytes of the 'net tell me that **Conni Massing's The Aberhart Summer** may finally be seen in this town. Three local theatre companies are hoping to produce this show which was cancelled at **Theatre Network**, two seasons in a row. Now there's a company that can empathize with the **Phoenix**, bouncing from the brink two seasons in a row. Yipe. Hope the trend stops with these two. How come there's no **Sterling** (for excellence in Edmonton Theatre) given to arts administrators? **David Hennessy** and **Laurie Blake-man** both deserve something.

As for that merger thing? Between **Network** and **Phoenix**? Well apparently it's more of an alliance rather than a merger. It's some kind of hybrid made from a mix of the **Varscona Consortium** and

Workshop West/Northern Light models. Think I'll call it "Symbiotic Independence." Questions? Does that mean **Ben Henderson**, current artistic director of **Theatre Network** abandons his autonomy completely? Does he become a co-something, like in the **Catalyst** model? How will it be administered? What about board structure? Mandate? Funding? As you can imagine, there's more to this than I have brain cells or column space for. Stay tuned. Who knows what will happen this week? As for **John Cooper**, artistic director for the recently demised **Phoenix**, it looks like he's going to be doing a project at **Lunchbox** this spring. Quick! Somebody organize a fundraiser! Maybe he'll sing! Wonder if he'll be doing any work on this alliance thing while he's in Alberta?

Drag queens... So **Amanda Screw-Hole** (daughter to **Neon**, and of the **Hole** dynasty) turned a few heads at the hockey game the other night. **Nhaelan MacMillian**, **Rebar's** long bearded booking guy, managed to score some tickets that placed him well within reach, sight and smell of the team's families, friends and acquaintances. Dear **Mitch** came decked

in bright blue pumps, a blue sequined dress, **Leafs'** jacket and bright blue eye shadow. Some boys will do anything to shock, horrify and titillate. Apparently patrons got to see a beautiful close-up of our **Mitch** not once, not twice, but four times on the scoreboard. Media being the sluice they are, blue eye shadow even appeared on the TV sets in Toronto.

Remember me yacking about **Shomee Chakrabarty** and his Hindi production of **Hamlet**? Well, thanks to the marvels of e-mail, he was able to catch up with me and let me know what was happening. According to **Shomee**, it's "set in a fictional East Indian context (similar in fashion to the way **Akira Kurasawa** portrayed **Macbeth** and **King Lear**, his being a Japanese context)." Too cool, eh? The plan at the moment is to produce in June, but of course, that's all subject to fundraising. Sigh... He needs more folks working on his project though. So if you can help, let me know. I'll gladly hook ya' up.

So if you still have energy left over from **Random Acts of Kindness** week, I'd like to suggest that you give the **Edmon-**

ton Folk Music Festival Society a call. After living years in office space donated by the city, at last the society has a permanent home to call their own. After much hunting and searching they have come up with 4000 sq.ft. on three levels right across the street! Now what are the chances of that! Just think, in that mad rush for festival tickets, you won't go mad trying to find their new address.

So, **Stage Polaris** is moving its season to the **Kaasa**? What's up with that? Can't imagine the **Varscona** has a way of replacing that revenue stream. Maybe they just wanted better parking. That neighborhood can be a nightmare when the **Farmer's Market** is on.

I've been asked to print a note. "The **Phoenix** folks would like to extend heartfelt thanks to the **Walterdale Theatre's** generous contribution of their Sunday matinee to help pay the staff. Also a big thank you to **Kevin Hendricks**, **Julie Brown** and **Heather Redfern** of **Catalyst Theatre** for the last **Phoenix Hell Party**." This comes through **Joanne Janzen**, former box office coordinator.

Citadel unveils new season

THEATRE
BY ARAXI
ARSLANIAN

PreVUE

Ka-loo! Ka-lay! Gentle Readers! Let it ring out to all the villagers!

The Citadel has announced its season for 1997-1998! Huzzah! (and two months early, even!)

After pumping local media full of free lattes and biscotti, all gathered at the Citadel's Ziedler Amphitheatre with bated breath last Friday. Seven mainstage shows, along with some late additions to this year's season, were announced via slide show, flowing score and the speaking talents of artistic director **Duncan McIntosh**.

The curtain will rise next September with one of **Tennessee Williams'** most controversial works, touching on such southern favorites as insane asylums, clandestine homosexuality and cannibalism. **Suddenly Last Summer** plays Sept. 6-28, and stars one of Canada's great ladies of the stage, **Francis Hyland**. Be sure to bring your hot sauce.

October will begin by mixing

the repertory cast from only two companies, but two countries. In honor of the Asia-Pacific conference, Japan's **Furano Natural Studio** will be touring with its production of **Ninguls** from Oct. 7-12. Using ancient Japanese style and story-telling, the exploration of what man does to his environment will enlighten all on what we have and stand to lose as a society.

Oct. 18-Nov. 16 has another company coming to stay in the guest room... The **National Arts Centre** will co-produce **Shakespeare's Othello**. Director **Michael Langham**, considered one of the theatre's most erudite interpreters of the Scribe, will double-edge his duties by taking on local directing interns. Whatta guy.

Aaah... the Christmas show. Ever the monetary and critical cash-cow, the Citadel is hoping to strike gold with its production of **Hello Dolly** Dec. 6-Jan. 25. The unsinkable **Dolly Levi** is a professional match-maker who finds herself entangled in a love-knot of her own (all while set to a jaunty tune). But don't look for the warblings of **Barbara of Carol**, **Shaw Festival** star **Nora McLellan** wears the eye-hole

slippers here.

February through June will feature **Edward Albee's A Delicate Balance** (maybe), **Shaw's Mrs Warren's Profession** and the Ger-shwin brothers' musical **Lady Be Good**.

Two new shows are added to this year's roster in the **Rice Theatre Mata Hari—Tigress at the City Gates** by **Calgary's One Yellow Rabbit** starts April 15 and runs to May 3. **Mary Lou Fallis'** one-woman piece about a flamboyant veteran diva, **Primadonna's First Farewell Tour** follows May 17-31.

So what does this mean in terms of jobs, jobs, jobs for the ailing community?

"We had 1,500 new subscribers this year," says artistic director **Duncan McIntosh**. "That's the largest number we've ever had. We've been listening to our audiences. They've given us support, encouragement and I have a couple of secret weapons in **Jeff Haslam** and **Stephanie Wolfe**."

Fine, fine... but what about the REST of us?

"We've made a commitment to the formation of an acting ensemble of 40 actors, 20 per cent of which are apprenticing. They'll take class, produce and contribute as everyone else, with more room to grow."

What about new Canadian plays? Are we going to see a repeat of what happened with **Ray Storey's South Of China**?

"We have to do new work," says **McIntosh**. "But because it's new it's difficult to pin down. It is more likely that that's going to happen."

Will you give me a job? I wrote a play, y'know. Maybe you could produce it...

"Oh. I think we're done." ●

The Edmonton Art Gallery Opening Saturday!

Louis Muhlstock: Urban Artist

organized by the Musée du Québec
January 18 - March 23



Louis Muhlstock

Autumn Still Life, c. 1936-37

Spring Break Art Camps are filling up so register now. All camps and classes are taught by professional artists, and a wide variety of media can be explored. Try a cartooning class with **Spyder Yardley Jones**. Camps include swimming treks to **Grant McEwan Sports and Wellness Centre**. All of these programs are under \$40! Call 422-6223 for information.

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Edmonton

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Shakespeare's play explores servile side of marriage

THEATRE
BY ARAXI
ARSLANIAN

PreVUE

Few pieces of the classical theatre are considered to be controversial.

Our favorite fossils talk of love, war, destiny and the various deities/societal demons responsible for their outcome. Sure, it's big. Epic. Macrocosmic, even. Yes, a lot of recent theatre-school grads get to hold spears, carry sedan-chairs and earn their union cards... but where's the danger? The only buzz you'll get from these plays might be the result of feedback caused by Antigone's wig-mike.

Unless it's William Shakespeare's *The Taming of The Shrew*, that is. The piece is set to play at the Citadel's Shctor Theatre.

There is no other piece in the classical genre that has germinated more essays, analysis, lectures, faculty-club slap-fights or heated discussion. Feminists, classicists, elitists, artists (well, all "ists" really... for the sake of brevity we'll leave it at that... but I will include dentists and taxidermists, as they have been cruelly ignored by the media for far too long), all have had words about the play.

And they weren't altogether civil.

The problem is with the 1594 politics. Katherina Minola, a spirited and sharp-tongued bachelorette, has to enable the union of her younger sister Bianca by getting married off herself. But Katherina has such an attitude problem that no one within 100 miles of

Padua will touch her.

Until Petruchio shows up, that is. Seeking a wife to match his mettle, the bachelor promptly takes her off Minola Senior's hands and goes on to humiliate, starve and sleep-deprive her until she behaves. She showcases this obedience by winning a wife-calling bet for her hubby and giving what may be one of the most difficult speeches for a woman to perform in the theatre... highlighting the reasons why a wife is weaker, less wise and therefore submissive to her lord's wishes.

Ouch.

Actor Michelle Fisk, who will play Katherina in the Citadel production, feels the piece has been misunderstood on many levels.

"Shakespeare has written an equally-matched dynamic relationship in these two people," she says. "Kate has layered herself with so many levels of defences. This is not so much a taming as a freeing."

The Freeing of the Shrew? Huh?

"She doesn't come out of this broken, cowed whelp," insists Andrew Gillies, who plays creative therapist as Petruchio. "Society has been cruel to her. A manipulative sister, a lax and careless father. She's angry. She has this problem with her bad temper and she's beautiful...and he's arrogant, boastful, doesn't suffer fools gladly."

"It's like two comets colliding!" chimes Fisk. "He's (Petruchio) is an amazing psychiatrist. He sets out an objective. Her fear to trust, how long it takes to trust him, to feel safe with him. To feel

safe in his hands. And how she comes to be in that place at the end of the play. She's not less, she's more."

Both insist the piece is very much about a contemporary marriage, with two equal and fiery parts. Each about to celebrate their 10th anniversaries to their respective spouses, both actors relish the chance to explore the inner workings of wedlock.

"In most of Shakespeare's plays we see a wedding at the end," says Fisk. "Here we get to see it half-way through. The way these two come to know each other and beyond that, trust and need."

The wife-calling scene? Why, it's the lovers playing a quiet joke on the misguided couples around them, not a demonstration of supremacy.

"He's taking a huge risk with a woman he's fallen passionately in love with. It's giving endorsement, not permission, to his partner," Gillies says.

What about that icky speech at the end where Kate lectures the others wives on "proper behavior" for wives?

"She begins that way, yes," admits Fisk. "But she goes beyond that. She gives full-measure, overflowing. I well up just thinking about my husband. You're not giving up, you're giving to."

And that snappy repartee doesn't hurt, either.

The Taming of the Shrew
The Citadel
Closes Mar. 30

Jolly good comics from Alberta's north country

COMEDY
BY AUBREY
WEBB

PreVUE

Soon the British will no longer rule Hong Kong. They are, however, making inroads in Fort McMurray.

Phil Kersey, Mike Singleton, Dave Baron and Tony Coffey are four expatriate Brits who make their home in that town. The Fab Four of Fort McMurray form the comedy troupe the British SmIsles, along with Canadian Mike Eddy and American-born Karen Towsley.

The cast members met while performing at Keyano Theatre, Fort McMurray's community theatre. They soon discovered they shared a love of British comedians such as Monty Python's Flying Circus, Rowan Atkinson and Benny Hill, all of whom influence the troupe's original sketches.

"Monty Python is our best love. Their material was, to our way of thinking, somewhat satirical but really pokes fun at the establishment and that's what we love to do," says Kersey. "We draw a lot of our stuff on situations that occur both from a federal point of view right down through to local politicians."

Since the mid-'80s, the British SmIsles have collectively written seven revues, placing the accent on "skits that lend themselves to localization," claims Kersey.

The group makes itself familiar with the personalities of the town in which they are performing, drawing the audience into the material.

"What we do enjoy is participation from the audience. They become part of the show," says Kersey.

Despite their past success, not one member of the

British SmIsles has yet given up his or her day job. Tosley and Eddy are both teachers at a Fort McMurray high school, specializing in drama and music. The others are oil company employees.

Given their steady incomes, the earnings from performances could be viewed as nothing more than beer money. But with a stiff upper lip, all proceeds are forwarded to various organizations "to support performing arts in general, with an emphasis on youth," promises Kersey.

Proceeds from their present tour will be donated to a music festival in Fort McMurray.

Says Kersey: "We do it because we enjoy theatre. To us, culture should be a part of the social aspect of any nation. Our enjoyment is for people to enjoy themselves."

Writing material is an ongoing process for the group. New material is usually compiled over a six-month period while juggling family and career commitments. As this year marks the troupe's 10th anniversary, the British SmIsles have decided to celebrate the decade decadently.

"We have taken what we think are some of the better sketches we've done over the years. Before now, they have never been repeated," says Kersey.

British comedy is not hard on stomach, but the same is not always said of British cuisine. Still, a fish and chips dinner is included in the price of the ticket and shouldn't be too hard to swallow when washed down with a few pints from the English-style pub. Or if you're a tea-totaller, just close your eyes and think of England. Cheers!

The Best of British SmIsles
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Mar. 1

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Artist shuns the avant-garde

VISUAL ARTS

BY ANNIE FOREMAN

Being seen as an avant-garde pioneer isn't important to Doug Haynes.

"Young artists, and I was one of them, want their work to be up-to-date, contemporary, avant-garde, original, something that hasn't been seen before, so you run out looking for original ideas with a misunderstanding of what art really is. I think it's when you say 'I'm not going to worry about being original because I can't avoid it anyway' that you settle down and start doing what you want to do."

So says Haynes, Edmonton artist, solver of Zen koans, retired University of Alberta professor, Spanish-speaker—I have to admit I've been puzzling over what adjectives to attach to that name.

I could just say "Doug Haynes, prominent Canadian artist" and leave it at that.

But is that it? Sure, there's a five-page list of all the museums, galleries, exhibitions and books that have featured his work—everywhere from the Edmonton Art Gallery to the Confederation Centre Art Gallery in P.E.I.—and he just sent off some recent works for a show in Toronto's Gallery One.

But there's also a lifetime of experience there beneath the wrinkles and the beard—39 years of painting, teaching and life (and many words of wisdom for foolish young artists).



Haynes's *Cielo* (1995, acrylic on canvas)

If I just call him a "prominent artist" it sounds like the only thing that matters is the status and recognition. It doesn't seem that's what he's really about.

What is he really about. "There's an abstractness out there that intrigued me—that's why I've always been an abstract painter," he says. "I've never even considered being a realist painter... I've never felt that I could really find whatever it is I'm heading for in any other mode than abstraction."

"I want more from art than to just be a visual thing. If it's just visual, then I've been wasting my time. There's got to be some spiritual thing there as well."

Gottlieb and Rothko inspired Haynes' early work while he went to art school in the late '50s. In later years, trips to Spain brought him to the work of the old masters like Goya and El Greco. His response to their art was profound. When he got back home and looked at his paintings, he realized why: his own art had been heading in that direction all along—not in an obvious fashion, but the influence was there in the overall shapes.

His art has now reached a state of profound simplicity, having merely a central form that leaps out at the viewer.

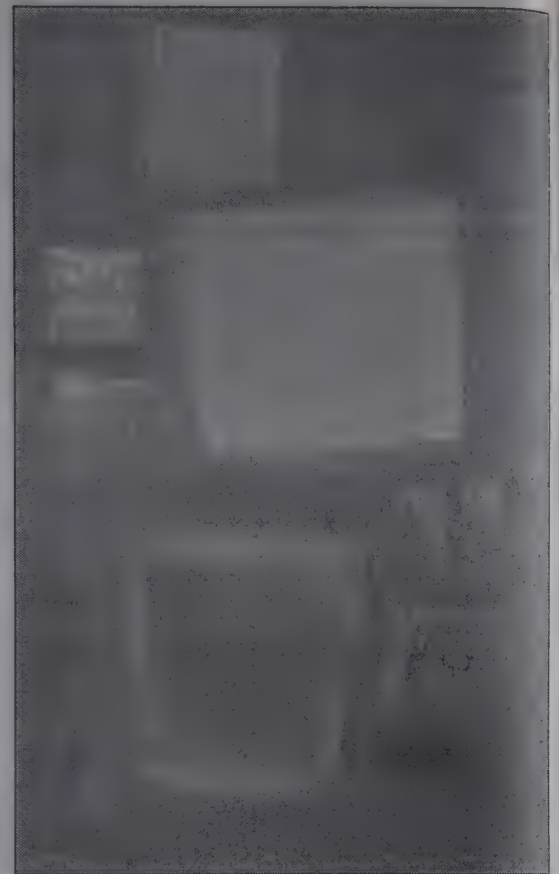
"Your emotions fill in the blanks," he says.

It's taken the 39 years of painting and teaching to get to this level of maturity in his work.

"I heard a brief part of an interview with some musician—I don't remember who now. He was saying that it takes so long to train the muscles in your body to do whatever it is you do, to build a memory in your muscles. I was thinking about that in terms of painting—all the muscles in my hands, brain and the rest allows me to do these things whereas before I just didn't have the skill, let alone the maturity."

Haynes explains that his paintings are the self-portraits he wants people to see.

"I saw an interesting thing in the paper," Haynes says. "Some artists talking and one saying 'It's just a battle here we're fighting.' What battle? Why would I possibly want to argue with another artist who wants to paint realist paintings?"



Haynes's *Blue Paravicino* (1996, acrylic on canvas)

Bédard finds inspiration in music of Brahms

DANCE

BY LARISIA WANTING

PreVUE

Thanks to the Brian Webb company, Edmontonians have the opportunity to view the work of dancers and choreographers dance lovers in Calgary, Saskatoon and Winnipeg do not.

Always cutting-edge and sometimes not as "accessible" as the mainstream would like, the Brian Webb Dance Season pushes the boundaries, preventing our little piece of the prairies from becoming the isolated backwater that Torontonians think it is (I say this with absolute authority as, growing up under the shadow of the CN Tower, I used to call our fair town "Deadmonton").

This year's season continues to enlighten with Louise Bédard Danse, a company from Montréal that has won acclaim and international recognition unbeknownst to many dance fans in Alberta.

For the past 15 years, Bédard has danced with some of the country's most progressive dancers: Jeanne Renaud, Paul-André Fortier, Montréal Danse's Ginette Laurin and Jean-Pierre Perreault. Making the jump to professional choreographer in 1981, she was awarded the Canada Council's Jacqueline Lévesque prize barely two years later.

Last year, her group piece *Danse les fougères Foulées du regard*—about "relationships in a topsy-turvy world where flowers grow down from the sky and clouds swirl around feet"—was awarded the Bagnolet choreographic prize at the prestigious Rencontres chorégraphiques internationales de Saint-Denis in Bobigny, France.

Bédard says that dance is "a lot like living—there are fragments that are both scary and wonderful." She speaks of experiencing small deaths as a solo performer, as "something to die to give place for something

else to emerge."

In her latest solo work, *Postcards from the Edge*, Bédard explores the little-known place where we retreat to hide—the chimera. It is also about "things I can do. It's about who you are and where you live."

Focusing on the voyage of a single woman through time and across different paths, *Postcards* utilizes a stage filled with 177 pictures of faces from around the world. With a lyricism not often found in many of her other works ("aliveness" is the word used to describe the quality of her choreographic sense), *Postcards* is performed to the music of Brahms in which she found "a wonderful breath."

Bédard has written a number of postcards herself, as her company has performed throughout Europe and the United States to give workshops and performances. Yet, despite the international acclaim and travel, Louise Bédard Danse faces the same dilemma as countless other Canadian dance artists—being able to perform in their own country. Other than Toronto, Vancouver and Montréal, few cities in our home and native land present the opportunity to witness a live performance by fellow Canadians.

Luckily for Edmonton, we have a host like the Brian Webb Dance Company that continues to bring the very best of Canadian dance to our little wind-swept corner of the country. Luckily for us, we have Louise Bédard Danse here for two nights, giving dance lovers the opportunity to experience the work of an internationally-acclaimed artist noted for her intense, poetic and unique movement vocabulary.

Louise Bédard Danse: Postcards from the Edge

John L. Haar Theatre, Grant MacEwan College

Feb. 28-Mar. 1



PROCLAMATION

WHEREAS the freedom to read is fundamental to a well-informed public in a just and democratic society, and;

WHEREAS the Canadian Charter of Rights guarantees our freedom of thought, belief, opinion and expression, and;

WHEREAS the thirteenth annual Freedom to Read Week is organized by the Book and Periodical Council with the support of the Canadian book industry;

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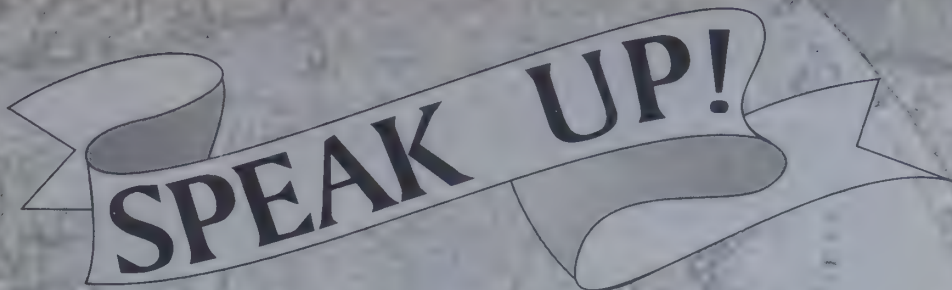


Bill Smith
Mayor of the City of Edmonton

January 24, 1997
Date



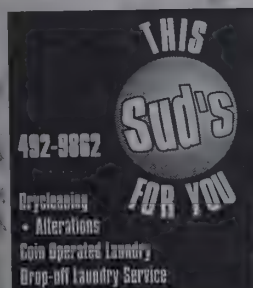
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Singleton bends the truth for *Rosewood's* sake

FILM

BY DAN MCLEOD
SPECIAL TO VUE WEEKLY

ReVUE

NEW YORK—You don't have to look far, says John Singleton, to find modern counterparts to the racial hatred that spawned the Rosewood Massacre of 1923, a little-known story he re-creates in his latest film.

"Just last year, a brother got lynched in Virginia," the 29-year-old director told *Vue* in a recent interview in a Manhattan hotel room. "They hung him in a bathroom after the first O.J. verdict. It was suppressed by the media, but there's still people being lynched today."

Better-known examples of contemporary racism are the burnings of dozens of black churches in the South and the case of Susan Smith, who accused an anonymous black man of kidnapping her two sons, until it was revealed that she alone was responsible for their deaths.

Even so, Singleton's production and its mostly black cast and crew didn't encounter any hostility while shooting last year near Gainesville, Florida, where the actual massacre occurred.

"In fact, everyone in the community was happy, because we brought jobs," said the director, who earned an Oscar nomination for his 1991 debut, *Boyz n the Hood*.

One thing he learned while filming *Rosewood* was that not all of the white people in the South in 1923 agreed with the social norm.

"If there had been a uniform agreement [amongst whites] then we would have probably been annihilated down there," he said. "And that's one thing that this picture reflects—that not everybody agreed. At the same time, not everybody had the strength to act. I worked with some people that had hardly ever spoke to anybody like me. I was directing hundreds of crackers in scenes and it was a trip because these people are only one

or two generations removed from the actual lynch mobs and I was directing them. And it was cool, because they respect me for my convictions, and for my stance as a strong black man. I say what I want to say, and they respect that. Because they're real folks. They're not pretentious and shit." *Rosewood*, which opened last week, stars Ving Rhames, Jon Voight, Don Cheadle, and Esther Rolle.

The film is based on painstaking interviews with 20 survivors and their descendants, but Singleton admitted to bending the truth with the character of Mann. Played by Rhames, Mann is a First World War veteran who is drawn into the events of Rosewood while looking for a place to settle down. But in reality, he is a composite of two people.

"It just makes the story flow better," said the director. "I didn't want to make this a straight docudrama and it isn't a TV movie. This is an epic motion picture, so we had to have a character who

could make it that."

Faced with the possibility of ending the film on a relentlessly downbeat note, Singleton also chose to go with a more heroic ending that leaves audiences with a hopeful message about the future of the survivors.

"We wanted to make a movie that people would want to go see," he said. "Even so, some people complain that the movie is too violent. But it's not as violent as it was for the people who were actually there, because there were a lot more people killed than I showed. So, I think I did the violence in a very tasteful manner."

And he is confident that the film will find its intended audience.

"I don't have to worry about whether this movie will make money," he said. "Because there ain't nothin' else like it right now. It may not be a super-big-duper blockbuster, but it's a story that needed to be told and a story that had been suppressed for a very long time. Of course, Warner Brothers makes movies to make money, but they also want to show that they can make quality pictures, too."

Still, Singleton will be out to prove that he can make a blockbuster with his next film for MGM, a remake of the 1971 black detective film *Shaft*, which he will direct and produce this summer from his own script. Isaac Hayes, who won

a best song Oscar for the original will be back to do the music, and Richard Roundtree, the original John Shaft, will play a supporting role.

The scoop on the updated story of "the private dick who's a loose machine to all the chicks" is, simply: "It's bad," Singleton said, laughing. "It's about a contemporary brother living in Harlem. He drinks Hennessy and loves women. I'm doing it to have some fun, you know? I don't want to be deemed a tragedist. I want to have some fun with making movies."

The fun began when he went to visit Gordon Parks, the 84-year-old director of the original.

"We had dinner, and sat and talked and drank some wine. I wanted just to get his blessing. He let me put on the original Shaft coat, which he had because the costume person was his own personal tailor. He is Shaft. Parks is bad."

He admitted that Ving Rhames wants to play Shaft, but so does every other young black actor in Hollywood.

"Ideally, I want somebody who hasn't popped yet, who hasn't made it in the movies. Just like Richard Roundtree was an unknown at the time. He was just a male model, the Dax Man. But he ain't have to be no pretty black man. Just a real black man. With a real flow, bad, kick-ass."

(Georgia Straight Syndicate)

Bistro offers post-show decadence

AFTER THE SHOW

FOOD

BY ARABI ARSENAIAN

When one gets the rare treat of seeing a great production like *South of China*, it's easy to delve into the decadent.

The warm feelings instilled by the joy of artistry can easily make you forget about your job woes, your early morning work-out... your diet to get you into swimsuit season.

If such is the case, then Bistro Praha, a short walk from the Citadel, is the place for a fabulous, creamy treat. Be warned: few things on the menu are suited to those who are watching their waistlines. Continental cuisine is about butter, cheese and cream. It's about frying and breading and oil—oh my! Remember, if you eat healthy 90 percent of the time, you can be naughty for the other 10.

And oh, how naughty.

Start your lavish feast by preparing your palate. A house coffee, a selection from the perky wine list, some tea. Just start slow, Gentle Readers. Bistro Praha's servings are not only decadent, they're generous.

Breaded cheese or a plate of assorted cheeses works nicely with the simple house salad, getting the

juices going for the meat of the main course. Eat slowly. Take your time. Drink in the chamber music the view of Rice Howard Way, the atmosphere.

You'll be literally floored by the gorgeous presentation (key word gorge) of such entrées as the grilled chicken Alcron and Wiener Schnitzel. Served with sautéed mushrooms, pan-fried potatoes and a teeny branch of broccoli (so you don't feel totally guilty), it's important to savor every bite of your meal. Food this good affords a heavy price on the stair-master tomorrow.

But who cares? That's tomorrow.

Since you've blown your fat-gram quota three-fold already, why not push the envelope of pleasure a little more? Bistro Praha's crêpes are legendary. They're also worth walking through fire for.

Sitting after your meal is integral to fully enjoying it. It's also good sense. You'll be so high after eating these culinary creations, you may find yourself the easy victim of muggers, requests for loans, or entreaties of marriage. Have a coffee.

Bistro Praha
10168-100A St.
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Vue's restaurant listings will return next week.

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Sneak Preview VIDEO

Arquette travels a *Lost Highway*

Film offers chance to explore dark sexuality

FILM

BY IAN CARRILL
SPECIAL TO VUE WEEKLY

LOS ANGELES—When one thinks of the founders of the great movie families, one thinks of the great B-movies of John Caradine or the classic films of Henry Fonda and the Barrymores or the early British films of Sir Michael Redgrave and Sir John Mills.

However, if one is trying to place the progenitor of the latest acting dynasty, the triggering words are "Circle gets the square."

Cliff Arquette, who was known as "Charlie Weaver" when he and Paul Lynde were *Hollywood Squares* regulars back in the 1970s, was indeed the founding father of a family that seems to be everywhere these days. Son Lewis, an L.A.-based stage actor, had five children, four of whom are in the business. Rosanna, the eldest, starred in several memorable movies of the 1980s, including *After Hours* and *Desperately Seeking Susan*, and made a comeback of sorts with the recent *Crash*, in which she plays a member of a group of auto-crash deviates. Alexis Arquette has earned strong reviews for several straight-to-video movies including *Grief* and *Don't Do It!* and for his role in the transvestite-laden *Wigstock: The Movie*. The youngest Arquette, David, is getting good reviews for *Johns*, in which he plays a male prostitute.

Enjoying the most success of the family members, at least in recent years, has been Patricia Arquette, who alternates between low-budget films like *Ethan Frome* and *Indian Runner* and Hollywood studio movies like *True Romance* and *Ed Wood*. In her latest movie, David Lynch's *Lost Highway*, she plays a role that is in keeping with the family's penchant for characters from the dark side.

Arquette plays the dual roles of Renee Madison and Alice Wakefield, whose identities are deliberately confused throughout the film. As the movie begins, Renee is married to Fred (Bill Pullman), a musician who looks to be in a marriage that is past the turning point. They hardly communicate and he is convinced she is having an affair. On consecutive mornings a videotape mysteriously arrives at the house. Fred orders Renee to watch it with him, believing it to be proof of her affair. However, on both days, the tape just shows the exterior and interiors of their home. On the third day, the tape is far different and soon Fred finds himself arrested for a crime he believes he did not commit.

In an interview room at the Four Seasons, Arquette says she doesn't know why her siblings and herself have been working in films that explore the dark side of sexuality. She says the family is supportive of each other's roles and joke about the reputation they are getting.

"David calls us 'Hollywood's trailer trash family,'" she says. "I like that description. But we are very supportive. For *Johns*, the whole family sat in the same row of the theatre squeaking. My sister and I were holding hands with white knuckles. It was horrible. It wasn't real. But he's such a great actor. I saw *Crash* in Cannes and Rosanna was so great in it. It was a really dark film with people blending with the technical. The sexuality was so self-involved that it didn't really have anything to do with anyone else around you, you were becoming so de-sensitized."

Arquette says when she first started acting, interviewers would inevitably ask if her sister was jealous of having a sibling in the business. She says that she is now asked about David's career and says she doesn't understand why people would assume jealousy exists in the



Balthazar Getty and Patricia Arquette share a moment of sexual tension in *Lost Highway*.

ists in the Arquette family.

"I don't think there can be a place for that in love. It drives me crazy that people ask me that all the time, particularly about my sister. You're talking about the person who taught me how to put on make-up, who was holding my head the first time I got drunk, someone I would die for, someone I love. Before anyone was saying 'You're someone's sister or someone's daughter' I always was someone's sister or someone's daughter. These are people I've known all my life."

She says although intimidated by the scripts, she was enthused about taking on the characters in *Lost Highway* despite their very dark behavior patterns and the fact she is nude for much of the movie. She says that after years of being concerned about playing sexual characters, she has made peace with the way women are treated by the movies.

"Sex, men, pornography, I've always thought about these things in a political way. I thought a lot about that and became incensed about it. I went so far the other way that I became suppressed by my sexuality. Nudity became a dirty thing. I did not want to be naked by myself. And I thought 'This pendulum has swung too far the other way. It is not right.

And women, we put ourselves in that position.

"But this isn't a movie about women being like that. This isn't a political statement. I thought it was the bravest kind of movie that I could do for myself and as an actor. At first, however, I felt 'If I have to make a movie where I have to be naked, then I should get the studio to hire a personal trainer and I can do that for my ego.' But I thought 'No, I'm not going to do that because women are constantly comparing themselves to something so I'm not going to work out at all and if I have to do the love scenes or be naked, I'm going to eat candy.' So someone watching me could say 'That looks normal. That looks human.' While it was very difficult for me to make this movie and I cried a lot, it was also liberating."

Not available for interviews with the print media in Los Angeles is director Lynch. It's rumored he is tired of being asked what the movie means. Actors Pullman and Balthazar Getty say they have given up trying to figure it out. "Ask Patricia," says Pullman. "She seems to have her own ideas."

Unlike her co-stars, Arquette is anxious to discuss the film and what she thinks it means. She says she was particularly interested in the relationship between Renee and Fred.

"The great thing about this film and about David Lynch is that unlike most filmmakers, who want to tell the audience when to laugh and when to cry, he seems to want audience participation so it's almost like trying to decipher a dream when you wake up. 'I don't know what that meant or what that meant.' I decided to take on the responsibility to figure out what the movie was about so that I could make choices. For me, one of the interesting things about the material was that it came right after the O.J. Simpson trial and the whole question of whether he was guilty or not guilty."

"In *Lost Highway* the couple's whole sexual past is an issue, particularly the question of her promiscuity and I thought 'OK, this movie is about some kind of unrequited love that he feels for her but also about looking at women, this woman, through the eyes of a man who loves her but also, because he is a misogynist, hates her.' Loves her, hates her, loves her, hates her so, in his mind he keeps all these things that he thinks she is capable of. And I think that at the beginning of the movie she is not being her own personality because she is trying to starve him to death, trying to give him less and less."

"I think she got married to get away from a certain lifestyle. She thought, 'I'm getting married and I'm not going to say anything about my previous life. I'm going to walk away from it all.' But she discovered that this guy is a little abnormal and a little dangerous. She has a good survival sense. Her spider-senses are alerted and she's giving him less and less, getting colder and colder. It's interesting the way that David directed us, getting us to be slower and slower and more dreamlike. He's not leaving and she's not leaving. They're definitely observing each other more than a couple ought to be."

Although Lynch's films and the TV show *Twin Peaks* are considered to be innovative and outside the mainstream, Arquette says that as a person and a director, he is far removed from the spooky world his characters inhabit.

"He would go downstairs in his workshop and mix up paints to paint the sets and build the headboards and play the music in between. You'd be changing clothes in his bathroom. He's not one of those directors who say 'Come here and take your clothes off.' He was so warm and understanding. But the curse and the blessing of David is that as much acclaim as he's received for his movies, people tend to only catch up with them 10 years later. He uses the medium differently than most people."

Having given her interpretation of the movie, Arquette also admits understanding the movie doesn't make her feel as though this is a film that will be embraced by everyone.

"I understand first of all that this isn't a film for children or for adults who don't want to go to a dark place. Your sexuality feels more vulnerable than most at times, so a woman or a man who is in a vulnerable place sexually should not see this film."

And she also admits that there were days when she found it extremely difficult to keep from bringing the character home with her. However, because the shooting of *Lost Highway* coincided with the winning of awards by her husband, Nicolas Cage, for the movie *Leaving Las Vegas*, she had to put up a brave front.

"It was such a difficult thing for me. But it was a balance of the insane. Nicolas was winning all these awards back then so I wanted to be happy and excited for him. It was like 'Come home, blow your nose, wash those tears away, put on your party dress, smile.'"

(Georgio Inghisi syndicated)

Photo: Suzanne Tenner

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Rosewood an honest portrayal of a sad tale

FILM
BY RUSSELL
MALLOY

ReVUE

The story is simple. And true. In 1924, the people of an all-white town called Sumner went to an all-black town called Rosewood.

The men of Sumner burnt Rosewood to the ground and murdered at least six people. They may have murdered considerably more people than that, as many as 150, but the official count is six.

What is not simple about this story is how it did not get told for 69 years. And in case you think that the towns of Rosewood and Sumner are in some particularly out-of-the-way place you should know that they are, or were in Florida.

The story came to light in 1993 and the state of Florida paid repara-

tions to the survivors of Rosewood.

The film *Rosewood* came about when a young filmmaker named John Singleton decided the story should be told. Singleton's first film, made when he was only 24, was the powerful *Boyz n the Hood* and he brings the same sort of intensity to this film, his first period piece. The film is based on the recollections of the 11 survivors who demanded justice in 1993.

Rosewood was a reasonably prosperous town. Sumner was not. As portrayed in the film, Rosewood is well-kept, pleasant town that can afford to have its own music teacher. Sumner is an ugly, squalid place but its residents feel they are superior to the people of Rosewood by virtue of their race. There is more than a little resentment on the part of the people of Sumner. They feel that prosperity is something that should be doled out on the basis of race rather than hard work.

Everything comes to a head when Sumner's local loose woman gets beaten up by a man she just slept with. The man is white and it is an open secret in the town that this woman is more than willing to have an affair with anybody who happens to be handy. The only person unaware of this is her husband.

To explain her bruises the woman concocts a story about a black man. The men of Sumner convince themselves that the people of Rosewood must be hiding her attacker.

And so it goes.

By and large, the people of Rosewood are unwilling to defend themselves, having become used to the tempers of their idiot neighbors. They expect the whole situation to blow itself out.

The people of Sumner have other ideas, however.

There is a shopkeeper, one of the few well-off white men in the neighborhood. He is not a particularly nice person, in fact, he is rather venal. As played by Jon Voight, he is even mildly contemptible by contemporary standards but is ultimately a decent man who recognizes at least on an intuitive level that there is no difference between blacks and whites.

The other hero of the piece is a man named Mann, played by Ving Rhames (*Mission Impossible, Striptease*), a decorated veteran from the First World War, he is looking for a place that he can call home. Initially, he believes that the situation will resolve itself. But when it spreads he is drawn back in and seeks a resolution.

The resolution comes when he and the white shopkeeper combine efforts to save the women and children of the town.

In filmic terms the resolution is not particularly satisfying. It ends with a gun battle as Mann shoots away at the racists attempting to stop the train from getting away with the Rosewood survivors. None of the people he shoots have been characterized in the film and the real villains—a mediocre sheriff and an idiot share cropper—are never in any sort of real confrontation with Mann. On the other hand, this does work, if only because it reflects what really happened.

Ving Rhames as the veteran Mann is very good. He managed a very honest portrayal of a man caught in a society that he has been taught he cannot change. But he knows he must instigate change one way or another.

Rosewood
Cineplex Odeon
Daily

MOVIE PREMIERE

VUE
WEEKLY

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Jeff Craig, SIXTY SECOND PREVIEW

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Local indie film receives CBC slot

SHAMELESS PLUGS

BY THE STAFF

Local independent filmmaker and conspiracy investigator Jason Margolis celebrates the CBC broadcast of his second film this week.

"We're on half an hour before *Street Sense*, which is one of the coolest shows on TV," says Margolis in his promotional fax that's just bubbling over with enthusiasm. "It would have been great to have been on right before *Jonovision*, but you can't have everything, you know?"

The film in question is *after shock*, based on the circumstances surrounding an actual terrorist attack. In a bit of Hal Hartley-esque self-reference, *after shock* concerns a group of young people attempting to make a documentary on the day they hope their agoraphobic friend Tammy will leave her apartment (Agoraphobia: n. a morbid fear of open spaces or

public places).

The cast list reads like cameo night at a small-Edmonton-theatre fundraiser: Kathy Balalas, Matt Baram, Godiva lead singer Kelly Budnarchuk, Martin Budny, Unconscious Collective's Erin Malin and iMaracujah! lead singer Christian Mena.

The soundtrack features such Edmonton notables as iMaracujah!, Kissing Ophelia and Cone of Silence.

Though the 15-minute *after shock* has been shown at film festivals across North America, this is its small-screen debut. Margolis hopes it will find an audience.

Says Margolis, "Unfortunately, the *Urban Peasant* is on right after us and there isn't much crossover appeal between my film and a cooking show. Wait, that's not true. I do have a cooking scene in *after shock*."

The totally-non-alien-oriented *after shock* airs on CBC television's *Canadian Reflections* series Feb. 28 at 3 p.m. Remember: stay indoors. It's scary out there.

Dorff breaks Hollywood's rules

Phenom decks Nicholson in *Blood and Wine*

FILM

BY IAN CADDELL
SPECIAL TO VUE WEEKLY

LOS ANGELES—In some ways, it seems as though Stephen Dorff has spent much of his short career trying to escape the inevitable. He probably could have been a star by now but he never wanted to follow the Hollywood rules. He's never wanted to be the "next big thing."

When he was 17, George Lucas was ready to cast him in the television series *Young Indiana Jones*. But instead Dorff chose *The Power of One*, a movie about a South African boxer. He took a tutor to Kenya and received his degree in the African jungles. Before he left the United States he spent several months learning the South African dialect, preparing for a role that took him on a career path hardly resembling the one he *could* have taken.

Six years later and still just 23, he has a credit list that doesn't fit an Angeleno with all-American grunge-hunk looks. He played a slacker in the independent film *S.F.W.* Then he went to England and fought off angry Liverpudlians to take on another accent and the role of "fifth Beatle" Stuart Sutcliffe in *Backbeat*. Since then, he's played drag queen Candy Darling in *Shot Andy Warhol* and will soon be seen co-starring with Dennis Hopper as an intergalactic space patrol in the low-budget sci-fi film *Space Truckers*.

In his latest film, *Blood and Wine*, he is still taking risks, albeit in a more mainstream role. He plays Jason Gates, the step-son of a wine merchant named Alex Gates (Jack Nicholson) who robs houses on the side. Alex has a house staked out and, before long, is involved with the housekeeper Gabrielle (Jennifer Lopez) in an effort to gain easy access. But while Gabrielle is looking for more from the relationship, Alex is under pressure from fellow thief Michael Caine and at home from his wife, (Judy Davis) who suspects that there is an affair in the works. Meanwhile, Jason is falling in love with his stepfather's young mistress.

Perhaps the biggest risk that Dorff took with *Blood and Wine* was agreeing to go head to head with Nicholson. Their characters are constantly coming into conflict. Dorff says that while their on-screen relationship was turbulent, to his own amazement they have become great friends off-screen.

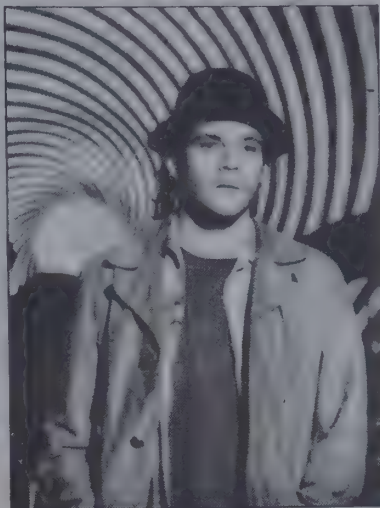
"If there was one person that I dreamed of working with it was him," says Dorff. "I have other heroes, but to me Jack was the guy when I was a kid. When you think of him and the mystery that surrounds him and the overall man... Getting the role opposite him was the biggest coup for me. I don't know what I can do to top that. Even more amazing was the fact that I can get advice from him and really talk to him which is great. It's great to have someone to talk to because it gets confusing sometimes here at the beginning of my thing."

"Usually when you finish a movie, you move on and the relationships you form on the set are over but I didn't want it to be over with Jack. I think that was the reason we hit it off. There's a generation gap and I'm sure there are things that I wouldn't understand that he's going through, but as far as hanging out, it's pretty cool. He's so direct. There is no in-between. Also the guy, even though he's a big star, is a sensitive, sweet, giving guy. I'm sure that he can have a bad day like anyone, but he was amazing to me. He was supportive of me and kind to me which is what I needed to go out there with him. Without that support I don't know if I could have done it."

Dorff says director Bob Rafelson—whose relationship with Nicholson goes back to the early 1970s and *Five Easy Pieces*—never allowed the two actors to be too friendly during filming. Rafelson wanted Dorff to keep Nicholson's guard up.

"No matter how friendly I was with Jack, he's still Jack Nicholson," says Dorff. "You never know where he's coming from. In one scene Bob told me to roll Jack on the floor and he said 'I don't want him to know what you're going to do.' I didn't know him that well at that point, but I thought, 'This is what the director wants me to do' so when Bob said 'Action' I hit Jack and knocked him down. The next thing I knew he had grabbed me by the throat and we were into it."

In 1994, Dorff was sent a challenging script that allowed him to move out of any potential pigeonholes. *Backbeat* was the story of the relationship between original Beatles Stuart Sutcliffe and John Lennon. Sutcliffe, who died in the early 1960s be-



Stephen Dorff as Cliff Spab in *S.F.W.*

fore the Beatles gained international fame, became an icon whose paintings hung in galleries throughout Europe. To the British, it seemed unlikely that an American would be cast in the role. But Dorff, who had proven he could do accents with *The Power of One*, was hired for the job.

"When I first got there they wanted to beat the shit out of me. The people in Liverpool thought that someone from there should make that movie. They were furious that I was hired. But they didn't say anything after it came out so they must have thought my portrayal was all right."

With each movie, Dorff managed to gain further ground in his effort to avoid stereotyping. He gained a lot when he agreed to play Candy Darling in *Shot Andy Warhol*.

"I like to disguise myself as something different every time out because I don't want to play this teen American guy every time. To me that's kind of obvious. I can't hide the way I am. I'm physically the way that I am in every movie. But I like to make it a little different every time. There are other movies I'm asked to do for which the director has clearly only asked me to do the role because he's seen my photo. Hollywood still thinks of me as the way the press sees me. Some directors think I'm very contemporary, very hard and very dark and they think because of that I can't play anything else. I know better than that. I mean, I just played a woman. But I took the role of Candy Darling because she was completely committed to what she wanted to be like. I refer to her as a woman because that's the way I thought of her when I was doing the role. She was not a drag queen, in my mind."

Of course, not every decision has paid off. Dorff took *Space Truckers* for the opportunity to work with Dennis Hopper. He also thought it would be fun to do a low-budget science fiction movie and again be involved with a challenging role. He says it didn't happen that way.

"I hated the experience of that movie but I loved working with Dennis Hopper. I'm paranoid about being in a movie that doesn't work for me. The thing I liked about it was that it was an independent film about space and I thought it would be weird but fun. But the director saw a different movie than I did. It was just a weird situation. Maybe it was also that I didn't believe the idea. Working on *Blood and Wine* and this (upcoming) movie with Harvey Keitel, *City of Industry*, had a lot more to it. This other movie was just a special effects thing that didn't work out."

Dorff's last few films have paired him with the likes of Nicholson, Caine, Hopper and Keitel. He says that as much as the roles are a challenge, standing up to great actors from another generation is a challenge of its own.

"I need to be challenged includes taking movies that star actors who know what they're doing. Now that I've had the good fortune to work with all these great people, I want to continue to be challenged. There are so many scripts that are out there and each one offers something different. It's up to me to make the choices that are right for me." ●

(Georgia Straight Syndicate)

"A JOY TO WATCH!"
ROWLANDS AND TOMEI ARE IN TOP FORM!"

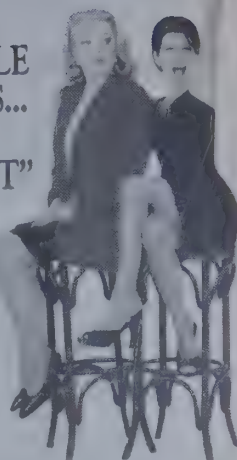
Kevin Thomas, LOS ANGELES TIMES

★★★★★
"AN INCOMPARABLE
GENA ROWLANDS...
EXCELLENT
SUPPORTING CAST"

Ingrid Randoja, NOW

"A KNOCKOUT!
ROWLANDS'
PERFORMANCE
IS PERFECTION
ITSELF"

Ed Kelleher, FILM JOURNAL



Gena Rowlands Marisa Tomei Gerard Depardieu

UNHOOK the STARS

A film by Nick Cassavetes

with Moira Kelly

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Cassavetes gets mom to Unhook the Stars

FILM
BY JASON
MARGOLIS

Revue



Gena Rowlands (l) and Marisa Tomei (r) gaze into the hazy distance

A son directs his actor/parent in a movie about a middle-aged person's friendship with a sad young boy.

Sounds a lot like the circumstances of *Kolya* to me. The Princess Theatre seems to be on a roll with this kind of film as it premiered *Unhook the Stars* last week, in which Nick Cassavetes directs mom Gena Rowlands as she becomes buddies with a six-year-old.

Rowlands (*Something to Talk About*) plays Mildred, a widow living in constant battle with her rebellious, twentysomething daughter Ann Mary Margaret (Moiré Kelly, *Chaplin*). Mildred's son Ethan (David Sherrill, *Beverly Hills 90210*) is a married yuppie, doing quite well for himself at a new job in San Francisco.

The film opens with Ann Mary Margaret indelicately announcing she is moving out of her mother's house. Mildred, comfortable in her caregiver role, is suddenly left alone, with diminished self-worth. She resigns herself to taking over her daughter's unwanted paper route.

That is, until the Warrens storm into her life. The Warrens are her new neighbors across the street: foul-mouthed Monica (Academy Award-winner Marisa Tomei), her quiet, five-year-old son J.J. (newcomer Jake Lloyd) and occasional husband Frankie (David Thornton, *If Lucy Fell*).

Monica has kicked out the abusive Frankie and taken on a new job at the nearby creamery. Her split shift makes it difficult to mind J.J. when he's out of school, so she calls upon Mildred to help out.

Lonely Mildred is more than happy to be of assistance. At first, this unnerves Monica, who is not used to people wanting to help her. However, she soon warms to the relationship that develops between Mildred and J.J., declaring that Mildred is like J.J.'s second

mother. Mildred's influence brings out the best in J.J.

As an act of gratitude, party-girl Monica brings Mildred out to a bar one night. There Mildred meets Quebecois truck driver Big Tommy (Gerard Depardieu, *Cyrano de Bergerac*). Big Tommy is immediately smitten with her and tries sparking a romance. Mildred is initially reluctant.

Then, just as she is about to begin a new life for herself, Mildred's children decide to make a return appearance. Ethan presents Mildred with the opportunity to move to San Francisco to be closer to him and his wife, going so far as offering to buy her a house. Ann Mary Margaret decides she wants to move back home again so she will be able to save money for college.

And if that weren't enough, Frankie comes back to Monica a changed man. She takes him back into her life and soon he is coaching J.J. in Little League and spending romantic evenings alone with Monica.

Mildred is once again left looking for answers as she picks up the pieces.

First-time director Nick Cassavetes is determined to constantly remind the audience that he is the late John Cassavetes' son. *Unhook the Stars* contains many ele-

ments familiar to his father's pioneering dysfunctional work, such as *Faces or A Woman Under the Influence*.

There's the dysfunctional characters, the tensely dramatic scenes and an improvisational feel. There's the presence of Gena Rowlands, often a fixture of her late husband's films. And Depardieu's mumbling is reminiscent of John Cassavetes' other fixture, Peter "Columbo" Falk (Unfortunately, Depardieu's French-accented mumbling is utterly incoherent—subtitles would have been appreciated!).

Nick also makes the same mistakes as his dad—his film may be a worthy character exploration, but it is far too lengthy, melodramatic and often overindulgent. Tomei comes off way too strong, making the stubborn Monica rather unsympathetic. Sure, it was brave of her to tarnish her "cute" image with the awful haircut she wears in the film, but some depth of character would have been nice.

Fortunately, Rowlands and little Jake Lloyd deliver nice performances.

It's not as good as *Kolya*, but it's in English so those afraid of foreign films might prefer it. And Nick Cassavetes' spare and precise use of camera movement is indeed something to be admired.

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DONNIE BRASCO (M) Daily 7:00, 9:40 PM
Fri-Sun 1:00, 3:45 PM
Extremely violent scenes/coarse language throughout.
THE ENGLISH PATIENT (M) Mon/Tue/Thur/Fri/Sat/Sun 8:00 PM
Fri-Sun 1:00, 4:30 PM
Sexual content.

JERRY MAQUIRE (M) Mon-Wed 7:10, 9:45 PM
Thurs 9:45 PM
Coarse language/sexual content.

SHINE (PG) Tue-Sun 7:20 PM, Daily 9:35 PM
Fri-Sun 1:30, 4:20 PM
Not suitable for young children

WESTMALL
West Edmonton Mall 444-1242

DONNIE BRASCO (M) Daily 7:05, 9:40 PM
Fri-Sun 1:00, 3:40 PM
Extremely violent scenes/coarse language throughout.

VEGAS VACATION (PG) Daily 9:30 PM
Mon/Tue/Fri/Sat/Sun 7:30 PM
Fri-Sun 1:40, 4:00 PM

SUBURBIA (M) Daily 7:15, 9:45 PM
Fri-Sun 1:10, 3:50 PM

SECRETS & LIES (M) Daily 7:45 PM
Fri-Sun 1:30, 4:15 PM

THAT DARN CAT (G) Daily 6:55 PM
Fri-Sun 1:20, 3:10 PM

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STAR WARS (PG) Daily 1:40, 4:20, 7:10, 9:50 PM

BOOTS CALL (STC) Daily 2:15, 4:30, 7:30, 9:45 PM

THAT DARN CAT (G) Daily 2:00, 4:00, 6:45 PM

THE PEOPLE VS. LARRY FLYNT (M) Daily 9:35 PM
Sexual content/coarse language/inappropriate language for pre-teens.

SHINE (PG) Daily 1:10, 3:30, 6:50, 9:20 PM
Not suitable for younger children.

101 DALMATIANS (STC) Daily 1:15 PM

EVITA (PG) Daily 3:40, 6:45, 9:30 PM

BEAUTIFUL & THE BEAST (PG) Daily 1:45 PM

VEGAS VACATION (PG) Daily 4:30, 7:25, 9:25 PM

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THAT DARN CAT (G) Daily 7:00 PM
Fri-Sun 2:00 PM

BEVERLY HILLS NINJA (PG) Daily 7:15 PM
Fri-Sun 2:15 PM

VEGAS VACATION (PG) Daily 9:15 PM

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RANSOM M(SDDS)
Violent scenes and coarse language throughout.
SAT/SUN 11:30 AM
DAILY 1:40, 4:20, 7:10, 9:55 PM

FIRST STRIKE PG
Not suitable for young children.
SAT/SUN 12:15
DAILY 2:25, 5:05, 7:35, 9:45 PM

STAR TREK: FIRST CONTACT PG (DTS)
SAT/SUN 11:25 AM
DAILY 1:55, 4:20, 7:15, 9:50 PM

MARS ATTACK! M(SDDS)
SAT/SUN 11:35 AM
DAILY 7:15, 4:45, 7:30, 10:00 PM

THE PREACHER'S WIFE G
DAILY 12:00, 4:00, 6:45, 9:30 PM

SPACE JAM G(SDDS)
SAT/SUN 11:45
DAILY 2:05, 4:35, 7:00, 9:30 PM

TURBULENCE M(SDDS)
DAILY 1:00, 10:05 PM

ONE FINE DAY PG
SAT/SUN 11:15 AM
DAILY 1:45, 4:15, 6:55, 9:25 PM

DAYLIGHT PG
Not suitable for young children.
SAT/SUN 11:20 AM
DAILY 1:50, 4:25, 7:25, 10:05 PM

THE WHORLS PG
Coarse language.
SAT/SUN 11:00, 3:50, 6:45, 9:40 PM

ZUES AND ROXANNE G
SAT/SUN 11:10
DAILY 7:00, 4:40 PM

PIERCE CREATURES SAT/SUN 11:40
DAILY 12:00, 4:30, 7:05, 10:10 PM

CINEMA CITY 12
3633-99 STREET 463-5481

SHOWTIMES EFFECTIVE FEBRUARY 28-MARCH 6, 1997

RANSOM M
Violent scenes and coarse language.
SAT/SUN 11:55 AM, Daily 1:50, 4:30, 6:55, 9:30 PM
SAT midnights show 12:05 PM

MY FELLOW AMERICANS PG
Coarse language.
SAT/SUN 12:05 PM
Daily 2:25, 4:35, 7:20 PM
SAT midnights show 12:00 midnights

STAR TREK: FIRST CONTACT PG
SAT/SUN 11:35 AM, Daily 1:55, 4:30, 7:00, 9:25 PM
SAT midnights show 12:05 PM

MARS ATTACK M
SAT/SUN 11:50 AM, Daily 2:20, 4:50, 7:30, 10:00 PM
SAT midnights show 12:25 AM

THE PREACHER'S WIFE G
SAT/SUN 11:15 AM
Daily 1:45, 4:25, 7:05, 9:30 PM
SAT midnights show 12:30 AM

SPACE JAM G
SAT/SUN 11:40 AM, Daily 2:05, 4:35, 7:10, 9:20 PM
SAT midnights show 11:45 PM

TURBULENCE M
Daily 7:40, 10:10 PM

ONE FINE DAY PG
SAT/SUN 11:55 AM, Daily 2:30, 4:55, 7:25, 10:05 PM
SAT midnights show 12:25 AM

FLY AWAY HOME PG
SAT/SUN 11:35 AM, Daily 2:00, 5:00 PM

THE GHOST OF MISSISSIPPI PG
Coarse language.
Daily 6:50, 9:40 PM
SAT midnights show 12:00 AM

ROMEO AND JULIET PG
Not suitable for younger children.
SAT/SUN 11:45 AM, Daily 9:40 PM
SAT midnights show 12:10 AM

FIRST STRIKE: JACKIE CHAN'S PG
SAT/SUN 12:00 Daily 2:15, 4:05, 7:35, 9:50 PM
SAT midnights show 11:30 PM

ZUES AND ROXANNE G
SAT/SUN 11:35 Daily 2:15, 4:40 PM

PIERCE CREATURES M
SAT/SUN 11:30 Daily 2:35, 4:45, 7:15, 9:45 PM
SAT midnights show 12:00 AM

MICHAEL COLLINS STORY M
Violent scenes and coarse language.
Daily 1:15, 3:55, 6:45, 9:35 PM
SAT midnights show 12:15 PM

OPEN EARLY FRIDAY, FEB. 28/97

a MINUTE at the MOVIES by Todd James

ABSOLUTE POWER Clint Eastwood directs and stars as Luther Whitney, an aging master thief who, while committing a daring robbery, witnesses a murder linked to the White House. *Absolute Power* features a tremendous cast including Gene Hackman and Ed Harris as a cop whose investigation leads him to Luther. Liberal amounts of humor sprinkled throughout *Absolute Power* is a nice touch from Clint, but you don't have to look hard to see through the contrivances that pass for political intrigue. The groan-eliciting coincidences and truck-sized plot holes blow the tension a thriller like this one is supposed to generate. This isn't a particularly smart effort and a real waste of a fine cast. (VV)

DANTE'S PEAK Pierce Brosnan takes a break from his 007 gig to play Dalton, Harry Dalton, a daring volcanologist. No, he doesn't have pointy ears—just a lot of gadgets that measure volcanic activity and the prognosis isn't good for the resort town of Dante's Peak. Just like last summer's hugely successful *Twister*, the power of Mother Nature and staggering special effects are the real stars. Linda Hamilton plays the mayor of the town who shares Harry's concern for their not-so-friendly neighborhood volcano and will soon become a love interest. Like most disaster movies, there's a large dose of hokiness, but show me one without it and I'll show you a not-so-successful disaster movie. All the familiar elements are here: greedy townspeople, a dog that will need rescuing and the doubting Thomases who require a little convincing before leaving town. *Dante's Peak* is more adept than *Twister* at giving us a reason to care about these characters. Brosnan and Hamilton manage to hold their own, but it's the effects that bring the power of this lava-and-hot-air-coughing mass of rock to life. The storyline is an afterthought, but *Dante's Peak* delivers the thrills and goosebumps that a disaster movie should—and little else. (VVV)

EVITA Madonna may not be the greatest actress or singer there is, but after watching her in this ambitious adaptation of Andrew Lloyd Webber's opera, I can't imagine anyone else in the role of Eva Duarte Peron. This is a difficult feat as Madonna and the rest of the cast are called upon to sing their dialogue. As daunting as that may sound to prospective viewers, once you're accustomed to that style, actors bursting into song seems perfectly natural. Madonna, with her vast experience at lip-synching in music videos, is well-suited to this form and to the role of a young girl who rapidly rises from poverty to become the wife of president Juan Peron (Jonathan Pryce) and in the process casts a spell over the people of Argentina. Antonia Banderas plays Ché, a composite of everyman sort of character who

narrates the story in song and offers his own, often scornful opinions of Evita's power over the people. Always a controversial figure, Evita was viewed by the military and wealthy as a threat, but deeply loved by the poor for her charitable works. Whatever flaws there are to be found in *Evita*, the cast isn't one of them. But director Alan Parker (*The Commitments*, *Mississippi Burning*) keeps a brisk pace and wisely lets the songs of Lloyd Webber and Tim Rice fill in any dead spots. Some of these songs are dreadful, but signature tunes such as "Don't Cry For Me Argentina" are powerful and really lift the picture. The look of the film is lush and color-soaked and whatever your opinion of Madonna, she has made this role her own. (VVVV)

FOOLS RUSH IN Matthew Perry plays Alex, a character virtually indistinguishable from his Chandler persona on TV's *Friends*. Alex is a Manhattan businessman working in Las Vegas where he meets Isabel, a Mexican-American full of salsa played by Salma Hayek. A one-night fling leads to complications of the baby variety. Convinced fate has brought them together, Alex and Isabel skip the courtship and proceed directly to marriage, setting the scene for the inevitable clash of cultures. Alex, an only child from snobby New York parents, has to adjust to Isabel's large, close-knit clan. *Fools Rush In* is an uncomplicated, breezy romantic comedy that's not weighted down by silly plot twists. Most of the laughs rest squarely on Perry's shoulders and this style of comedy is hardly a stretch for him. (VVV)

THE PEOPLE VERSUS LARRY FLYNT Porn-meister Larry Flynt seems at first to be an unlikely

subject for a film directed by Milos Forman (*One Flew Over the Cuckoo's Nest*) but the story of the publisher of *Hustler* magazine is absolutely fascinating—and in Forman's hands it's laid bare without any tendencies to wards glamorizing Flynt's stand against the Supreme Court of the United States. Woody Harrelson stars as we watch Flynt's rise from moonshine bootlegger to head of a massive pornography empire. Hole lead singer Courtney Love is a genuine find as Althea Leasure, one of Larry's strippers who became his wife. She stood by his side through Flynt's brief brush with Christianity and as he took on court case after court case—not to defend the constitution but simply to sell more magazines. Flynt seemed to delight in his new role as defender of free speech, but following one of his many court appearances he was shot by a gunman who, nearly 20 years after the incident, has yet to be apprehended. Ironically, the bullet left Flynt paralyzed from the waist down and unable to perform sexually without mechanical assistance. It marked Flynt's spiral into drug addiction to fight the pain. Althea stood by her man through this period as well, also becoming addicted to drugs and eventually contracting the AIDS virus. Edward Norton (*Primal Fear*) plays Flynt's attorney, constantly frustrated by his client's bizarre and outlandish courtroom antics—wearing an American flag as a diaper and tossing oranges at the judge, to name a few. But he would spearhead Flynt's First Amendment defense against a suit filed by Moral Majority leader Reverend Jerry Falwell. Whether you're in favor of Flynt's publications or not and whatever his motives may have been, there's no denying that his battles to protect his magazine—which often meant lengthy stays in prison—were battles that helped protect free speech. Director Forman does little flag-waving here, though: Flynt's story is not sanitized and the sleazy nature of his lifestyle is very much on display. Harrelson is quite good in the role, though an odd accent developed in the latter half of the movie is distracting. It's the work of Love that will

likely be remembered best. It may be typecasting, but not many could play an outrageous drug addict with more conviction. (VVVV)

VEGAS VACATION The Griswolds are on holiday in Glitter Gulch in this fourth installment of the Vacation series. Chevy Chase, Beverly D'Angelo and Randy Quaid are back in their familiar and now tired roles. The laughs are few, although a cameo from Vegas crooner Wayne Newton, who takes a liking to Mrs. Griswold, has a comically surreal quality. (V)

VIEW Ratings

O = Awful
V = Bad
VV = Poor
VVV = Good
VVVV = Very Good
VVVVV = Excellent

Todd James hosts "A Minute at the Movies," heard daily at 4:25 a.m., 9:25 p.m. and 5:30 p.m. on K 97. Also catch Todd on TV News Fridays at 10 p.m.

CINEPLEX ODEON CINEMAS

CINEMA GUIDE

Showing week of February 28/March 5, 1997

444-5466

EATON CENTRE CINEMAS

3rd Fl. Plaza B 101 St. & 102 Ave. • 421-7929

THE ENGLISH PATIENT	M	Daily 1:30, 8:00, 10:00 PM. Mat. Fr/Sat/Sun 4:45 PM. Sexual content.
SHINE	PG	Daily 1:40, 7:20, 9:35 PM. Mat. Fr/Sat/Sun 4:10 PM. Not suitable for young children.
STARWARS	PG	Daily 2:00, 7:10, 9:50 PM. Mat. Fr/Sat/Sun 4:30 PM. Presented in Digital Theatre sound.
DANTE'S PEAK	PG	Daily 2:10, 7:15, 9:40 PM. Mat. Fr/Sat/Sun 4:45 PM. Presented in Digital Theatre Sound.
ABSOLUTE POWER	M	Daily 2:20, 7:25, 9:30 PM. Mat. Fr/Sat/Sun 4:30 PM. Violent scenes.
FOOLS RUSH IN	PG	Daily 2:30, 7:35, 9:50 PM. Mat. Fr/Sat/Sun 4:40 PM. No 7:35 Show March 6.
EMPIRE STRIKES BACK	PG	Daily 1:30, 7:00, 9:40 PM. Mat. Fr/Sat/Sun 4:15 PM. Presented in SDTS. No passes accepted.
LOST HIGHWAY	R	Daily 1:45, 6:55, 9:35 PM. Mat. Fr/Sat/Sun 4:20 PM. Sexual content.
DONNIE BRASCO	M	Daily 1:50, 7:00, 9:30 PM. Mat. Fr/Sat/Sun 4:20 PM. Violent scenes and coarse language.

WEST MALL 8

West Edmonton Mall • Phase III Entrance 2 • 444-1827

JERRY MAGUIRE	M	Daily 2:00, 6:45, 9:30 PM. Coarse language and sexual content.
BEVERLY HILLS NINJA	PG	Daily 1:40 PM.
STARWARS	PG	Daily 1:45, 7:15, 9:45 PM. Mat. Fr/Sat/Sun 4:30 PM.
THE ENGLISH PATIENT	M	Daily 8:00 PM. Mat. Fr/Sat/Sun 3:30 PM. Sexual content.
DANTE'S PEAK	M	Daily 2:15, 7:30, 9:50 PM. Mat. Fr/Sat/Sun 4:45 PM. Presented in Digital Theatre Sound.
FOOLS RUSH IN	PG	Daily 1:45, 6:45, 9:10 PM. Mat. Fr/Sat/Sun 4:20 PM.
ABSOLUTE POWER	M	Daily 2:10, 7:00, 9:25 PM. Mat. Fr/Sat/Sun 4:35 PM. Violent scenes.
EMPIRE STRIKES BACK	PG	Daily 1:30, 7:00, 9:35 PM. Mat. Fr/Sat/Sun 4:10 PM. Presented in Digital Theatre Sound. No passes accepted.

CAPITOL SQUARE

10845 Jasper Avenue • 428-1333

VEGAS VACATION	PG	Daily 2:20, 9:25 PM. Mat. Fr/Sat/Sun 2:20 PM. No 7:20 PM show Mar 6.
JERRY MAGUIRE	M	Daily 7:00, 9:35 PM. Mat. Fr/Sat/Sun 2:10 PM. Coarse language and sexual content.
BOOTY CALL	PG	Daily 7:30, 9:45 PM. Mat. Fr/Sat/Sun 2:30 PM. Sexual content, coarse language throughout.
PEOPLE VS LARRY FLYNT	M	Mat. Fr/Sat/Sun 2:00 PM. Sexual content, coarse language, not suitable for preteens.
HAILET	PG	Daily 7:10 PM. Mat. Fr/Sat/Sun 2:10 PM.

WHITEMINO CROSSING

4211-106 Street • 434-3810

THE ENGLISH PATIENT	M	Daily 8:00 PM. Mat. Fr/Sat/Sun 2:00 PM. Sexual content.
DANTE'S PEAK	PG	Daily 7:20, 9:45 PM. Mat. Fr/Sat/Sun 2:20 PM. Presented in Digital Theatre Sound.
ABSOLUTE POWER	M	Daily 7:10, 9:40 PM. Mat. Fr/Sat/Sun 2:30 PM. Violent scenes.
JERRY MAGUIRE	M	Daily 6:45, 9:25 PM. Mat. Fr/Sat/Sun 2:10 PM. Coarse language and sexual content.
FOOLS RUSH IN	PG	Daily 7:30, 9:50 PM. Mat. Fr/Sat/Sun 2:40 PM.
DONNIE BRASCO	M	Daily 7:00, 9:30 PM. Mat. Fr/Sat/Sun 2:25 PM. Violent scenes and coarse language throughout.

WESTMOUNT 4

111 Ave. & Grand Road • 452-7343

STARWARS	PG	Daily 7:10, 9:35 PM. Mat. Fr/Sat/Sun 2:10, 4:40 PM. Presented in Digital Theatre Sound.
DANTE'S PEAK	PG	Daily 7:00, 9:45 PM. Mat. Fr/Sat/Sun 2:00, 4:30 PM. Presented in Digital Theatre Sound.
ABSOLUTE POWER	M	Daily 7:20, 9:55 PM. Mat. Fr/Sat/Sun 1:50, 4:10 PM. Violent scenes.
EMPIRE STRIKES BACK	PG	Daily 6:45, 9:30 PM. Mat. Fr/Sat/Sun 1:40, 4:20 PM. No passes accepted. Presented in Digital Theatre sound.

VILLAGE TREE MALL

Corner 8th & St. Albert Hwy. St. Albert • 459-1212

ANY \$6.75
MILK \$3.50 TUESDAY

SPACEJAM	PG	Mat. Fr/Sat/Sun 2:30 PM.
101 DALMATIANS	G	Daily 7:25 PM. Mat. Fr/Sat/Sun 2:30 PM.
JERRY MAGUIRE	M	Daily 6:45, 9:30 PM. Coarse language and sexual content.
BEVERLY HILLS NINJA	PG	Daily 9:35 PM.
THE GHOSTS OF MISSISSIPPI	PG	Daily 7:05 PM. Coarse language.
DANTE'S PEAK	PG	Daily 7:05, 9:25 PM. Mat. Fr/Sat/Sun 2:15 PM.
PEOPLES LARRY FLYNT	M	Daily 9:30 PM. Sexual content, coarse language, not suitable for preteens.
THE PEST	M	Daily 9:50 PM.
FOOLS RUSH IN	PG	Daily 7:15, 9:45 PM. Mat. Fr/Sat/Sun 2:15 PM.
VEGAS VACATION	PG	Daily 7:10, 9:30 PM. Mat. Fr/Sat/Sun 2:20 PM.
STARWARS	PG	Daily 7:00, 9:40 PM. Mat. Fr/Sat/Sun 2:05 PM.
BEAUTICIAN & THE BEAST	PG	Daily 7:30 PM.
DANTE'S PEAK	PG	Daily 7:00, 9:40 PM. Mat. Fr/Sat/Sun 2:35 PM.
ABSOLUTE POWER	M	Daily 7:10, 9:40 PM. Mat. Fr/Sat/Sun 2:10 PM. Violent scenes.
EVITA	PG	Daily 7:00, 9:35 PM. Mat. Fr/Sat/Sun 2:05 PM.
BOOTY CALL	M	Daily 7:30, 9:50 PM. Mat. Fr/Sat/Sun 2:30 PM.

CLAREVIEW TOWN CENTRE

4211-127 Avenue • 472-0600

JERRY MAGUIRE	M	Daily 1:35, 6:45, 9:30 PM. Mat. Fr/Sat/Sun 4:10 PM. Coarse language and sexual content. Presented in Digital Theatre Sound.
STARWARS	PG	Daily 2:10, 7:15, 9:45 PM. Mat. Fr/Sat/Sun 4:40 PM. Presented in Digital Theatre Sound.
DANTE'S PEAK	PG	Daily 2:20, 7:30, 9:55 PM. Mat. Fr/Sat/Sun 4:50 PM. Presented in Digital Theatre Sound.
THE ENGLISH PATIENT	M	Daily 1:40, 8:00 PM. Mat. Fr/Sat/Sun 4:45 PM. Sexual content.
FOOLS RUSH IN	PG	Daily 2:15, 6:50, 9:00 PM. Mat. Fr/Sat/Sun 4:25 PM.
ABSOLUTE POWER	M	Daily 2:30, 7:30, 9:50 PM. Mat. Fr/Sat/Sun 4:35 PM. Violent scenes.
EMPIRE STRIKES BACK	PG	Daily 1:30, 7:00, 9:30, 9:10, 9:40 PM. Mat. Fr/Sat/Sun 4:00, 4:30 PM. No passes accepted. Presented in digital theatre sound.

CINEMAS 6

West Edmonton Mall • ANY \$1.25
MILK \$1.00

Phase I Entrance 6A • 444-1221

ONE FINE DAY	PG	Daily 7:00 PM. Mat. Fr/Sat/Sun 2:40 PM.
SPACEJAM	PG	Daily 7:10 PM. Mat. Fr/Sat/Sun 3:00 PM.
MARS ATTACKS	M	Daily 9:45 PM.
STAR TREK: FIRST CONTACT	PG	Daily 6:50, 9:20 PM. Mat. Fr/Sat/Sun 2:15 PM.
MY FELLOW AMERICANS	PG	Daily 7:20, 9:40 PM. Mat. Fr/Sat/Sun 2:30 PM.
RANSOM	M	Daily 6:45, 9:10 PM. Mat. Fr/Sat/Sun 2:00 PM. Violent scenes and violence throughout.
FIERCE CREATURES	M	Daily 9:00 PM.
GHOSTS OF MISSISSIPPI	PG	Daily 9:30 PM. Coarse language.
MICHAEL COLLINS	M	Daily 9:30 PM. Violent scenes and coarse language.
FIRST STRIKE	PG	Daily 7:35, 9:55 PM. Mat. Fr/Sat/Sun 2:50 PM.

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LA SILENCE DE LA MER (Dir. Jean Pierre Melville)

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Sessions

FULTON PLACE

6115 Fulton Rd. 462-4472
THU 27: Gigzila II: The Revenge:
Nonfiction, Heavy Easy, Knee Deep in
Grass, Bread and Vaster Band, Wellfare
Tuxedo, Darksand, Bell Jar Blues Band

LORAN BLITZ

10805-105 Ave. 420-0200
FRI 28: The Jupiter Crash and Space Family
Robinson

NICKY TINI'S

2 Flr. 10511A-82 Ave.
439-9852

every SUN: Open Stage
WED 5: Curveball Abbey

PUBLIC DOMAIN

10167-112 St. 423-7860
every TUE: Gothic
every WED: Old School Punk
every THU: Trashateria New School Punk
every FRI-SAT: DJ Vegas
SAT 1: CD release, Mung & Perceptual
Distortion, guests BrokeNose

HEBAN

10551-82 Ave. 433-3600
every SUN: DJ Big Daddy
every MON: Delicious DJ Brian
every TUE: DJ's Dwight Scroton & Chuck
Rock
every WED: Black Wednesday Scary Music
for Scary People with DJ Black
every THU: Retro 80's with DJ Code Red
every FRI-SAT: DJ Mikee
THU 27: The Pursuit of Happiness, Skunk
weed
TUE 4: The Queens, Groovy Ghoules, The
Bullocks (ALL AGES)
FRI 7: Drool, Downway

THE NEW

10030-102 St. 423-7820
THU 27: Feast, JP Un-A-Bomber, the
Authorities, Cory Danyluk
FRI 28: the Brewtals, Las Vegas Crypt
Keepers
SAT 1: Pluto, Fluffy
THU 6: Centrafrage, the Gathering, Pelt

THE ROOST

Private Member's Club, 10345-104 St.
426-3150
every THU: DJ Big Dada

THE THUNDERBOMB

9929-62 Ave. 433-3663
MON 3: Pluto, Fluffy, Age of Electric

BLUES & ROOTS

ALHAMBRA ROOM

10309-82 Ave. 439-4195
SUN 2: Celtic Music

BARB'S PUB

12831 Fort Rd., 473-8705
every THU-SAT: Just Mickey
every SUN aft: Jam

BLUES ON WHITE

10329-82 Ave. 439-5058
every SAT: Blues Jam
THU 27-FRI 28: Harpdog Brown
SUN 2: Battle of the Bands with
Xlth House and Blue Locutus
SUN 9: Battle of the Bands with Inside the
Company and Billy Joe Green

CATALYST THEATRE

8529-103 St. 433-9675
WED 5: Kevin Cook

CITY MEDIA CLUB

6005-103 St. 433-5183
THU 27: Tammy Fassart with Doug Cox
FRI 28: Bob Brozman
SAT 1: Celtic Night with the Irish Dancers
SAT 8: Cory Danyluk & Co.
CONVENTION CENTRE
9797 Jasper Ave. 451-8000
SAT 1: Caribbean Carnival Party: Bad Boys,
Lorraine Klaassen & Soweto Groove,
Tropical Fever

CORN'S

10407-82 Ave.
433-1969
every SUN: Acoustic Open Stage with Joe
Breda & Toni-Rae (5:00pm)

COUNTRY KITCHEN

Fort Rd and 137 Ave.
496-7425
FRI 28-SAT 1: Lionel Rault

DEJO URBAN LOUNGE

8111-105 St. 439-3388
every THU: Frenz of Azul

FATBOY

6104-104 St. 437-3633
every WED: Blues Jam with Rough & Ready
and the Billy Joe Green Band

FULL MOON FOLK CLUB

Bonnie Doon Hall, 438-6410
THU 6: Garnet Rogers

HORIZON STAGE

Spruce Grove, 1001 Calahoo Rd.,
962-8995
FRI 28: Valdy

LA HABANA

10238-104 St. 424-5939
FRI 28-SAT 1: Los Caminantes

LUNAR BLITZ

10805-105 Ave.
420-0200
every FRI: Blues Jam
FRI 7: Sugarplum Croxon

MARIO'S

4990-92 Ave. 466-8652
every THU: Lionel Rault & Gary Bowman

NICKY TINI'S

2 Flr. 10511A-82 Ave.
439-9852
every SUN: Open stages
SUN 2: Everett La Roi hosts

NISKY ON WHITE

104588-82 Ave. 433-3512
every MON: Open Stage

NUDDY WATERS

8211-111 St. 433-4390
FRI 28-SAT 1: the Red Ants
FRI 7-SAT 8: Steve Palmer

RICHFIELD CHRISTIAN FELLOWSHIP

3715-85 St.
435-2782
FRI 28: CD release, Brandy LeMaiste,
Child of God

RAVINA'S

10158-97 Ave. River Valley, 421-8904
every WED: Folk Open Stage

REDBACK CAFE

10333-112 St. 421-1326
THU 27: Video release party Mike Plume
Band, the Wrigley Sisters
FRI 28: Mike Plume Band, Evelyn Tremble
SAT 1: Moving Bears, Feast
MON 3: Open stage hosted by Painting
Daisies, The Rault Brothers,
WED 5: VS Band vs. band: XII House,
Hellraizers, Ward
THU 6: McCuaig, Zanthic Blue
FRI 7: McCuaig, Tacey Ryde

TJ MAX

10805-105 Ave. 413-9454
every FRI-SAT: Open Stage with the
Panheads
WED 5: Sugarplum Croxon & His
Righteous Trio

UPTOWN FOLK CLUB

Parish Hall, Christ Church Anglican,
12116-102 Ave. 488-6649
FRI 28: Open Stage, host Robert Wlznura

WINTER BEAT '97

Convention Centre, 451-8000
SAT 1: Inner Circle, Lorraine Klaassen &
Soweto Groove, Tropical Fever

COUNTRY

ARDEN THEATRE

5 St Anne St. St. Albert,
459-1542
FRI 7-SAT 8: Ian Tyson

BILLY BOB'S

16625 Stony Plain Rd. 484-7751
THU 27-SAT 1: Gene Friske

COWBOY

10102-180 St. 481-8739
MON 3: Prairie Oyster

CRAZY FOX

5552 Calgary Trail South,
414-6340
SAT 1: Shannen Storm

HIDDEN MOON

8906-99 St. 461-1358
every MON: Country Open Stage & Jam
every WED: Bluegrass Jam Session; every
THU: Old Time Fiddle Jam Session

LONGBIRD

11733-78 St. 479-8700
THU 27-SAT 1: Common Ground
THU 6-SAT 8: Quickdraw McGraw

RAVINE MOTON INN

12340 Fort Rd. 474-5476
every FRI-SAT: Second Chance Band;
every SUN: Jam

WILD HORSE PUB

16625 Stony Plain Rd.
484-7751
THU 27-SAT 1: THU 6-SAT 8: Sayler Reins

WILD WEST

12912-50 St. 476-3388
every SAT aft: Jam
THU 27-SAT 1: Hurricane Alley
MON 3-SAT 8: Poverty Plainsmen

POP & ROCK

BLACK DOG

10425-82 Ave. 439-1082
SAT 1 aft: Bill Bourne

THE CLUB CAN LUNAR

11948-127 Ave. 451-1498
FRI 28-SAT 1: The Poster Boys
FRI 7-SAT 8: Lionel Rault

CRAZY FOX

5552 Calgary Trail South,
414-6340
SAT 1: Kerri Anderson, Kriss Gregorsen

GAZOLINE ALLEY

10993-124 St. 448-0181
FRI 28-SAT 1: Catfish Troubadours
FRI 7-SAT 8: 100 Watt Bulb

HATON'S

Regency Hotel, 75 St & Argyle,
465-7931
THU 27-SAT 1: the Nomads
WED 5: Sweet Alibi
THU 6-SAT 8: Blackwater Jack

KE N' IGGY'S

10620-82 Ave.
433-9411
every WED: Ultimate Jam Sessions
THU 27-SAT 1: Blackboard Jungle

KINAT KNIGHT PUB

9221-34 Ave. 433-2599
every WED: Fast Freddy & the Knights of
the Round Table
FRI 28-SAT 1: "Eagles" Tribute Band

PEOPLE'S PUB

10620-82 Ave. 431-0028
FRI 7: Nickelback, guests

RED'S

West Edmonton Mall,
481-6420
every THU-SAT: Red's Rebels

ROSIAMO'S

11715-108 Ave.
447-4727
every SAT: Winner of FRI's Battle of the
Bands
FRI 28: Battle of the Bands with Floyd and
Ants on a Log
FRI 7: Battle of the Bands with Downtown
Buttuh Blues Band and Tragic Treasures

ROSE BOWL

10111-117 St. 482-5152
every SUN: Jam

THE STUDIO

7351-104 St.
THU 27: the KGB
FRI 28: the KGB, Something Wild

ZAC'S PLACE

9855-76 Ave.
439-1901
every TUE: Open Jam

JAZZ

BLACK DOG

10425-82 Ave.
439-1082
every SUN: Root Down Live Acid Jazz



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HELLO HELI
10735-124 St. 454-8527
THU 27: the Judi Singh Quartet
THU 6: the Rollands Lee Quartet

LA RONDE
Crown Plaza, 10111 Bellamy Hill, 428-6611
every THU-SAT: John Fisher & Johanna Sillanpaa

LOLA'S
8230-103 St. 436-4793
every THU: Spinning Acid Jazz

SECOND CUP 149 ST
8902-149 St. 481-1238
FRI 28: Lori Biamonte

SECOND CUP JASPER AVE
10402-82 Ave. 439-8097
SAT 1: Lori Biamonte

SECOND CUP WHITE AVE
10402-82 Ave. 439-8097
TUE 4: Sophie & the Shufflehounds

SELECT
10180-101 St. 429-2752
FRI 28-SAT 1: Brett Miles Trio

VALENTINO SUITE
10203-86 Ave. 432-0428
every TUE: Open Jazz Jam
TUE 4: the Dawn Thomson Quartet
THU 6: Momentum-Experimental Performance

LOCAL PUBS

BLIND PIG PUB
32 St Anne St. St. Albert, 460-9885
FRI 28-SAT 1: Steve Palmer

BRASS BAIL LOUNGE
Renaissance Hotel, 10155-105 St. 423-4811
THU 27-FRI 28: Vik Armen

BROWN & DEBAY
13103 Fort Rd. 478-2971
THU 27-FRI 28: Brian Calnan
THU 6-SAT 8: Brian Calnan

DOG & DUCK PUB
180 Mayfield Common, 489-7766
every SUN: Open Jam with Hyrd Help
THU 27: K.G.B.
FRI 28-SAT 1: The Frank Carroll Band
TUE 4: Battle of the Bands with Jesus & the Nearly Naked Sets and Ants on a Log
FRI 7-SAT 8: the Mike Plume Band

LOUIE'S HEAD PUB
4440 Calgary Trail, 437-6010
every SUN: Square Dog Jams
THU 27-SAT 1: Doug Stroud
MON 3-SAT 8: Mark McGarrigle

SHEDDEN HOLMES DOWNTOWN
10012-101A Ave. 426-7784
FRI 28-SAT 1: Cam Gilbert

SHEDDEN HOLMES SOUTH
10341-82 Ave. 433-9676
FRI 28-SAT 1: AJ

SHEDDEN HOLMES WEST
Bourbon St. WEM, 444-1752
FRI 28-SAT 1: Tim Becker

TJ MAX CAFE
10805-105 Ave. 413-9454
every FRI-SAT: Open Stage hosted by the Pan Heads

LIVE COMEDY
MYER MOROWITZ THEATRE
SUB, U of A. 439-2233
SUN 9: Comedian Suzanne Westenhoefer

THE YUKS
Bourbon St. WEM, 481-YUKS
THU 27-SAT 1: Rob Brackenridge, Jason Laurans, Simon Menahem
THU 6-SAT 8: Tom Stade, Chris Pippin, Ken V

CLUB NIGHTS

100% NIGHTS
10018-105 St. 448-1001
every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

100% 100%
10620-82 Ave. 433-9411
every THU: Student's Night

JOE SPORTS BAR
15327-97 St. 476-6474
every WED: NHL Night with the Bear

KING KNOT PUB
9221-34 Ave. 433-2599
every THU: the Bear's Sled Dog Hosts
Canadian Rocks Thursdays

PUBLIC DOMAIN
10167-112 St. 423-7860
every TUE: Gothic; every WED: Old School Punk; every THU: Trashateria New School Punk; every FRI-SAT: DJ Vegas
SAT 1: Perceptual Distortion, CD Release Party

REB'S
WEM, 481-6420
every SUN-WED: Kenny K

SHARPPEAR'S
10306-112 St. Upstairs, 429-7234
every FRI: Women Only

SPORTSMAN'S CLUB
5706-75 St. 413-8333
every Night: Dancing with DJ G

SOUIRE
10505-82 Ave. 439-8594
every WED: Warhog Wednesday

Highlights

Listings are FREE • VUE Fax 426-2889 • Deadline 3:00 pm Friday

THU FEB 27

ESO'S THE LIGHTER CLASSICS
Jubilee Auditorium, 451-8000
Concertmaster, Martin Riskey-Fiddles and Other Fine Things. Students from the U of A will be performing in the Main Lobby Foyer prior to the performance
Time: 8:00pm; Tix: \$11.50-\$37

GIGZILLA II: THE REVENGE
Fulton Place, 6115 Fulton Rd, 443-4472
Featuring Nonfiction, Heavy Easy, Knee Deep in Grass, Bread and Water Band, Welfare Tuxedo, Darks and the Bell Jar Blues Band
Time: doors 5:00pm, show 6:00pm; Tix: \$6

FRI FEB 28

BRITN WERE PRESENTS
THE BEST WOMEN IN DANCE
John L. Haas Theatre, Grant MacEwan College, JP Campus, 497-4416
Featuring Louise Bedard in Postcards From the Chimera
Time: 8:00pm; Tix: adult \$18, student \$12

VALLEY IN CONCERT
Horizon Stage, 1001 Calahoo Rd, Spruce Grove, 963-8995
Twelve albums and four gold records
Time: 7:30pm; Tix: adult \$18.50, senior/student/kid \$16.50

SAT MAR 1

BRITN WERE PRESENTS
THE BEST WOMEN IN DANCE
John L. Haas Theatre, Grant MacEwan College, JP Campus, 497-4416
Featuring Louise Bedard in Postcards From the Chimera
Time: 8:00pm; Tix: adult \$18, student \$12

A CELTIC EVENING FUNDRAISER
City Media Club, 6005-103 St. 438-6410
Featuring Irish dancing and Scottish Highland dancing. Time: 8:00pm; Tix: advance \$8, at the door \$10

IRA CAMERA SINGERS IN CONCERT
Robertson-Wesley Church, 10209-123 St. 436-4460
Songs of Peace. Time: 8:00pm; Tix: adult \$14, student \$10, kid \$5

UNIVERSITY OF ALBERTA MUSEUM
Myer Morowitz Theatre, SUB, U of A. 492-9404
Also featuring the University of Alberta Handbell Ringers
Time: 8:00pm; Tix: adult \$12, student/senior \$8

WINTER BEAT '97 CANIMUTAN
CARNIVAL PARTY
Convention Centre, 9797 Jasper Ave. 431-8888
Featuring Inner Circle, Lorraine Klaassen & Soweto Groove, and Tropical Fever's Farewell Performance
Time: 8:00pm; Tix: advance \$23, at the door \$25

SUN MAR 2
LIVE TRADITIONAL CELTIC MUSIC
Alhambra Books, 10309-82 Ave. 439-4195
Browse books and listen to Celtic tunes
Time: 1:00-4:00pm; Admission is free

MON MAR 3

CRITICAL THEORY LECTURE
Psychic Society of Alberta, 12530-110 Ave. 431-1100
Featuring crystal expert Theodore Bromley
Time: 8:00pm; Tix: \$6

FRANKIE DYETER IN CONCERT
Cowboys, 10402-180 St. 448-8739
Featuring Beautiful Joe
Time: doors at 6:00pm; Tix: \$14.95

TUE MAR 4

BRITN ALL AGES LIVE
Ruhar, 10011-87 Ave. 431-8888
Featuring the Queers, the Groovy Ghoules and the Buicks
Time: doors 7:00pm, show 8:00pm; Tix: \$8

STROLL OF POETS' EVENING OF POETRY
Block 1912 European Cafe, 10361-82 Ave. 433-2011
Theme of the evening is Parents and Children
Time: 7:30pm; Admission is free



PUB
180 Mayfield Common

170 St. at
Stony Plain Rd.
(next to Country
Kitchen Restaurant)

"Your place in the
west end for
great live music."

February
24, 26 & 27
K.G.B.

February 28
- March 1
THE FRANK CARROLL BAND

March
7 & 8
THE MIKE PLUME BAND

March
14 & 15
LIGHTNING STRIKES TWICE

EVERY TUESDAY
THE WORLD FAMOUS
DOG 'N' DUCK
BATTLE OF THE BANDS
GREAT PRIZES FOR
WINNING BANDS

EVERY SUNDAY NIGHT
OPEN JAM
FEATURING
THE HYRD HELP
OPEN STAGE

WEDNESDAY 26
BRING YER OWN TUNES NIGHT
*Are you SICK of hearing the same old tunes?
Are you tired of DJs that don't or won't play
your favorite songs? Bring in your own CD
and Scotty will play it for you!*

THURSDAY 27
BEER NIGHT

FRIDAY 28
NICKELBACK
WITH GUESTS

SATURDAY 1
Killer Specials • \$1 Cover
175 Happy Hour Every Night 8-10-10-30

PEOPLES
NIGHT CLUB
10620 - 82 AVENUE
Sorry No Minors • InfoLine: 431-0028

It's N' Iggy's
WE HAVE IT ALL!

FEBRUARY 27 - MARCH 1
BLACKBOARD JUNGLE

SMOOTH TUESDAY
A Smooth Sound Every Week...
MAR. 4

EVERY WEDNESDAY
JAM NITE
WITH YOUR HOST STEVE HOY
(Bring your axe!)

EVERY THURSDAY
STUDENTS' NIGHT
SHOW YOUR I.D. AND GET
HAPPY HOUR PRICED FOOD & DRINKS!

COMING SOON!
The 6th Anniversary
for Jam Night -
Ike & Iggy's Birthday
Bash!

renford inn on whyte
433 9411 10620 82 ave.

E-town Live

It's Exactly What's Going On Out There

Listings are FREE • VUE Fax 426-2889 • Deadline 3:00 pm Friday

GALLERIES — SHOWS OPENING/EVENTS

BOGAL/WHET

10114-123 St. 482-2854.

WHISPERING AND METAPHORS: New acrylic paintings by Phil Shel. Mar 1-13. Opening reception, SAT, Mar 1, 2-4 PM.

EMILE ONE GALLERY

202, 9644-54 Ave. 435-5384

***INDIVIDUAL ORDER OF FORESTERS ART CLUB:** Mixed media works. Thru Mar. Opening reception THU, Mar 13, 7 PM.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

PHOTO SYMPOSIUM: One day seminar includes photographers Arnaud Maggs and Jim Dowd, Photography scholar Rod Slemmons discussing their own work and then reviewing and discussing the work of local Edmonton photographers. Sat, Mar 8.

FAH GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave. 492-2081

BIANCA KHAN: ONE SOMEBODY: Sculptures. Feb 18-Mar 9. Opening reception, THU, Feb 27, 7-10 PM.

THE FRINGE GALLERY

BSMT, 10516 Whyte Ave. 432-0240

STANDING UP: Paintings by Doug Jamha. Mar 1-31.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert. 460-4310

AN EVENING WITH MATISSE: An auction with flair. Fine art, good music, ornaments, desserts... an evening surrounded by the colors and patterns of Matisse. SAT, Mar 1, 7:30 PM. (Special preview until Feb 28).

JOURNEYS: Six artists portray their experiences and psychological journeys. Mar 5-29. Opening reception, WED, Mar 5, 7-9 PM.

YAKNEVELEIN

10434-134 St. 452-0286

STILL LIVES FROM ECUADOR: Paintings by Greg Hardy. Mar 1-17.

ART GALLERIES

ARDEN GALLERY

215-6 Carnegie Dr. Campbell Business Park. St. Albert. 419-2676

<http://www.computermat.ab.ca/bozena/arden.htm>

CARTOON EXHIBITION: by Michael V. Tkaczky.

ANGELO MARINO LE: Sports figures, prints.

ARTISTICALLY SPEAKING ART STUDIO

Callingswood Sq. 6717-177 St. 487-6559

Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKET PLACE

Westmount Shopping Centre, 111 Ave. Groat Rd. 908-0320

NATURE THROUGH PEN AND INK: Tenny Whitfield. Until Feb 22.

LOU P. COLE: Multi-media artist. 'til Mar 14.

ATH ST GALLERY

913 Ash St. Sherwood Park. 467-1905

THE SHAPES OF ART: The Art Society of Strathcona County. Until Mar 31.

HEARCLAW

10403-124 St. 482-1204

Inuit soapstone carving. Northwest coast jewellery, carvings and masks; Navajo jewellery. Native crafts and pottery. Prints and paintings by gallery artists Norval Morrisseau, Daphne Odjig, Maxine Noel, Silvia Armeni and Fred McDonald, et al.

BOGAL/WHET

10114-123 St. 482-2854.

ANTICIPATING SPRING: Group show of florals and landscapes by Gallery artists.

ETTY HALL

Sir Winston Churchill Sq., City Rm. 422-1780

PROJECT KINDNESS: By Amy Loewen in collaboration with young artists at Mary Hanley Catholic School. Until Mar 2.

COOK AND GARDNER GALLERY

10345-106 St. 421-7044

New work by Jimmy Golden, combining Chinese calligraphy with abstraction.

DALE NIGEL GOBLE STUDIO

10439 Whyte Ave. Upstairs. 437-5846

Paintings, prints, collage.

BOGAL/WHET

10332-124 St. 488-4445

ARRANGEMENTS: Still-life paintings by Monica Tapp. Until Mar 1.

EMILE ONE GALLERY

202, 9644-54 Ave. 435-5384

Glenda Beaver, Rean Beer and Ellen Neary. Until end Feb.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

NEW PERMANENT COLLECTION

EXHIBITION SPACES: Ongoing.

KARL BLOSSFELD: ART FORMS IN NATURE: Black and white photographs by an early 20th century master of photography. Until Mar 23.

LOUIS MUIHLSTOCK: URBAN ARTIST: Over 60 paintings and drawings — urban scenes, abandoned interiors, factory workers, the unemployed, homeless, nudes, landscapes and still lifes. Until Mar 23.

ARNAUD MAGGS: PORTRAITS: Photographic portraits. Chefs in hats, bare shouldered figures, profiles and full faces. 'til Mar 23.

SOMETHING ON SUNDAYS: Come see the strange and wonderful portrait photographs made by Arnaud Maggs and capture your own face in a paper relief sculpture. Mar 2, 2-4 PM.

PROJECT ROOM: #10: HUNG, DRAWN AND QUARTERED: This project focuses on the role of drawing in the work of four contemporary Alberta artists: Lyndal Osborne, Anthony Pavlic, Leslie Menzies and Robert Scott. Organized by Allen Ball.

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402.

ALBERTA: THROUGH MY EYES: Water colors by Murray Allen. Until Mar 1.

FOTEN GALLERY

Centennial Library, 7, Sir Winston Churchill Sq., 496-7070

CAMERA OBSCURED: Denis Gaudier's mixed media exhibition, each artist used photographic images as a basis to their works. Until Feb 28.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave. 432-0240

ANNUAL GROUP SHOW: Mixed media. Matthew Brett, Kim Fjordbotten, Sidel Naess Bradley, Cornelia Ostrovits, Gail Owen, Aaron Paquette, Angela Powell, Christine Wallwein. Until Feb 28.

THE FRONT

12312 Jasper Ave. 488-2952

THE PLEASURE OF STILL LIFE: Group show. Until Mar 1.

GALLERY OF JONCE

27022A Hwy 16, Spruce Grove, 462-9505

Group exhibition, gallery artists Allan Buckell, Lij Castman, Earl Cummins, Rolf Krohn, Mary Masters, Audrey Pfannmuller, Nick Prins, Andrew Raszewski, Ivan Salsiny and Don Sharpe.

GALLERY WOLFFEN

<http://www.wolffengallery.ca>

Exhibit on the Internet's World Wide Web.

GIORDANO GALLERY

208 Empire Bldg, 10080 Jasper Ave. 429-5066

Works by David Bolduc, Barbara Ballache, Marcia Perkins, Phil Mann et al. Gallery open 11-5 WED & SAT and by appointment.

FOUNDATIONS FOR COFFEE & ANTIQUES

10247-97 St. 429-1920

Exhibition of Billard Cues in hardwoods by Terry Malanchuk. Until Feb 28.

IMMOCOURT HOUSE GALLERY

3rd Floor, 10215-12 St. 426-4180

BIG CIRCUS: Works by Steven Mack. Until Mar 22.

IML GALLERY

10624-82 Ave. 433-6834

MAJESTIC MOUNTAINS: A selection of oils and watercolors by Katy Morris. Mar 1-14.

IRON AGE

Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers.

KAMINA GALLERY I

7510-82 Ave. 944-9497

Northern Images by Willie Wong. Wildlife prints by various artists.

KAMINA GALLERY II

9939-170 St. 413-8362

Originals and prints by Larra, Terry O'Connor, David Kieller, Wei Wong & Kee Wong.

LATITUDE 51

10137-104 St. 423-5353

VISCERATE: NEW WORKS BY BEV PIKE: Large-scale paintings of nightmarish bedrooms and figures suggesting physical sensations and altered psychological states. Until Mar 14.

MANIFESTO

10043-102 St. 423-7901

4 AGGREGATE ARTISTS: In conjunction with Pyroclastic, the visual arts happening, Daryl Rydman, Marcie Adzich, Ryan Whyte, Arthur Zader. Thru Mar.

PROGRESSIVE PHOTOGRAPHY: Fred Soria. Thru Mar.

IMAGES OF A TRAVELLER IN OIL: Nina Chebry. Thru Mar.

NARUSHY'S GALLERY

9921 Jasper Ave. Macdonald Place. 413-4575

ART FOR THE SOUL: Earthy, environmental and spiritual works by Jan Rosgen, Catherine Koktan, Richard Dixon. Work by Alberta and West Coast artists. Until Mar 16.

NCMULLEN GALLERY

U of A Hospital, 8440-112 St. 492-4211

EXOTIC DESTINATIONS: The travels of ten artists from Alberta. Until Mar 2.

NIEMECOMIA HEALTH CENTRE

16940-87 Ave. 484-8811, ext 6475

South wing dayward corridor.

DONNA MILLER: Recent paintings. Until Mar 31.

N.W. corner of main lobby.

NEW WAYS OF SEEING: Works by Art 10, 20, 30 students from Jasper Place High. Until Mar 7.

NOBLE CACTUS

10752-124 St. 455-9922

American Southwest original art and prints.

OFFERTHAUSEN

5411-51 St. Stony Plain, 963-2777

Permanent collection.

ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave. St. Albert. 460-4324

BLACK TIE: St. Albert Painters' Guild 10th Anniversary all-member show. Until Mar 1.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert. 460-4310

ART RENTAL EXHIBITION: Until Feb 22.

AN EVENING WITH MATISSE: An auction with flair. Fine art, good music, ornaments, desserts... an evening surrounded by the colors and patterns of Matisse. SAT, Mar 1.

PTROCLASTIC

Commerce Place, Jasper Ave, 101/102 St

<http://www.discoveredmonton.com/aggregate>

Presented by Aggregate, the visual arts happening. Until Feb 28.

ROULET & FARMAN DESIGN GALLERY

Royal LePage Bldg, 10130-103 St. 426-4035

Gallery artists.

SCOTT GALLERY

10411-124 St. 488-3619

A group show celebrating the opening of the new Scott Gallery (formerly the Kathleen Lavery Gallery). Until Mar 18.

SEBENDIFFITY GALLERY & FRAME SHOP

9860-90 Ave. 433-0388

Upstairs: Paintings by Paul Jelley, gentle, joyful and mystical with dreamlike imagery. Until Feb 25.

SPECIAL-T-GALLERY

284 Saddleback Rd.

437-1192

Current showing of the Edmonton Transit art program. Until Mar 17.

TAP HINDOOS GALLERY

139-15333 Castle Downs Rd.

Lake Beaumaris Mall, 413-0147

European landscapes, Ukrainian and Russian churches by Danish Canadian Knud Vejsg. Icons and landscapes by Gina G. Christoffersen. Until Mar 1.

TWO GUTS WITH PINE

10554-82 Ave. 2nd Fl.

448-7273

RANDAL KAY: A National Treasure.

WEST END

13208 Jasper Ave. 488-4892

ECLECTIC WINTER: Until Feb 28.

Dan & Nisha's whimsical circus theme sculpture and city and car bowls. Collages and new paintings by Claudette Castonguay. Until Mar 7.

CRAFT SHOWS

ALBERTA CRAFT COUNCIL

1106-124 St. 488-6611

Cloth constructions and paintings by Wendy Toogood. Mar 1-Apr. 26.

Discovery Gallery

Sculptural works, mixed media, by Barbara Starrenburg. Mar 1-31.

MUSEUMS/DISPLAYS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave. 453-1078

Aircraft on display and under restoration. Civil and military aviation history; library and gift shop.

ALBERTA RAILWAY MUSEUM

24215-34 St. 472-6229

Housed in the railway station built at St. Albert in 1909.

BISTRO WERN

8711-82 Ave. 468-6983.

www.ouest.com/reportage. www.ouest.com

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada.

CITY HALL

Sir Winston Churchill Sq., City Rm. 492-1884

996-8256

Muttart Conservatory Orchid Festival Display. Until Feb 28

Sickle Cell Awareness Month: Information about Sickle Cell Anemia. Until Feb 28.

Display of Hult. Our Twin City > Ongoing.

DEVONIAN BOTANIC GARDEN

5 km North on Hwy 60, 987-3054

Free slide lecture: History and development of the Kurimoto Japanese Garden: WED Mar 5, 7-8:30 PM.

GROWING ORCHIDS: Course THU's Mar 6, 13, 20.

EDMONTON PUBLIC SCHOOLS

ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave. 422-1970

THE SCHOOL LIBRARY

EDMONTON SPACE & SCIENCE CENTRE

451-3344

IMAX Theatre: Margaret Zeidler Star Theatre: Exhibit Galleries, live science demonstrations.

JOHN WALTER MUSEUM

Kinsmen Park, 9100 Waterdale Hill,

496-4852, 496-2966

SUNDAY OPENINGS: 1-4 pm.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislature Grounds, underground

pedway. 422-3982

Visit Alberta's premier architectural attraction.

MUSE HERITAGE MUSEUM

St. Albert P. 5 St. Anne St. St. Albert. 459-1528

A PENNY SAVED: Piggy Banks from the Currency Museum, Ottawa. Until Mar 15.

SCOUTING & GUIDING: Celebrating 90 years of Adventure! memorabilia from Scouting and Guiding members as well as a few artifacts from the founder himself, Lord Baden-Powell. Until Mar 15.

MUTTART CONSERVATORY

9626-96A St. 496-8755

WED 5: Drillers vs Toronto

SPEED SKATING

Victoria Park Skating Oval,
River Valley Centre, 496-7275
TUE & THU: 5:30-8 PM
SAT: 10 A-Midnoon.

HOCKEY

EDMONTON ICE

Northlands Agricore, 471-8183
FRI 28: Ice vs Swift Current Broncos
WED 5: Ice vs Prince Albert Raiders
EDMONTON OILERS
Edmonton Coliseum, 451-8000
SAT 1: Oilers vs Montreal, 8:30 PM
TUE 4: Oilers vs Los Angeles, 7:30 PM

LITERARY EVENTS

ASCENDANT BOOKS

10310-124 St. 452-5372
THU 27: NEALE DONALD-WALSH,
Conversations with God-BOOK SIGNING
BLOCK 1912 EUROPEAN CAFE
10361-82 Ave. 483-2032
every TUE: Stroll of Poets
TUE 4: Parents and Children

HISTY ON WHYTE

104588-82 Ave. 433-3512
every SUN: Open Stage Poetry and Prose Readings

OLBAND BOOKS

10640-82 Ave. 432-7633
FRI 28: Gary Hyland - Poetry Reading
FRI 7: New Women Writers

MAKING WORDS, SELLING WORDS: A CONFERENCE ON WRITING AND PUBLISHING

492-3093
THU 27-SAT 1: Guest Authors-Marilyn Waring, Rosemary Sullivan

THINK CENTRE FOR THE ARTS

Cnn 112 St & 87 Ave. 492-9273
SAT 1: Rosemary Sullivan-reading, followed by a reception

TJ MAX

10805-105 Ave. 413-9454
every WED: Poetry Reading

MEETINGS/LECTURES/WORKSHOPS

GRANT MACFARLAN

JP Campus. 497-4303
MON 3: Music Therapy Classes
Millwoods Campus. 497-5188
TUE 4: Massage Therapy

HERITAGE FAIR

Harry Ainlay, 4350-111 St. 477-7443
SAT 8: Multimedia Workshop for Kids
LIBRARIANIES APPROACHING 2000
U of A. 463-9756

FRI 7: Professional Development Day

MASS HILL CENTRE

8114-103 St. 435-0202
TUE 4: Recovery Groups for Adult Survivors of Childhood Sexual Abuse
THU 6: Hope in Chronic Pain

PSYCHIC SOCIETY OF ALBERTA

12330-110 Ave. 483-1991
WED 5: Crystal Energy

SAFE ALTERNATIVES IN CHILD BIRTH

7924-106 St. Rm 203. 465-2834
THU 6: Midwifery Care

STANLEY & MILNER LIBRARY

7 Sir Winston Churchill Sq.,
1-800-268-8564
All MAR & APR: Playwriting Workshop

TOASTMASTERS

City Hall, Heritage Rm., 988-8563
every WED morn: Brush up on Your Public Speaking

VARIETY

BOYS TOWN CAFE

10116-124 St. 488-6636
every SAT: Dances

BUDDY'S PUB

10112-124 St. 488-6636
every SUN: Female Impersonators Show
EDMONTON CONVENTION CENTRE
451-8000

SAT 1: Caribbean Carnival Party

FESTIVAL PLACE

100 Festival Way, Sherwood Park. 464-2852
SAT 1: The Best of British Smiles

MAWHELA PARK

South Side of Groat Road. 496-7275
daily: Outdoor Skating

MOROWITZ THEATRE

432-7633, 439-2233
SUN 9: Suzanne Westenhoefer, Comedian

RED'S

WEM. 481-6420
every THU: Ladies Night

ROCKY TRACK CAFE

10333-112 St. 421-1326
every SUN: Variety Night

STREATHERY

10127-100A St. 413-6294
every MON: CD Swap

DANCE

BRIAN WEBB DANCE

John L Haar Theatre, 10045-156 St. 497-4416

FRI 28-SAT 1: Louise Bedard-Postcards From Chimera

FRI 7-SAT 8: Peggy Baker and Andrew Burashko-Mixed Repertoire

CRUTHANKA DE ATHAS DANCERS

City Media Club, 6005-103 St. 428-1713
SAT 1: Celtic Night Featuring Scottish and Irish Dancing

THE RAINBOW DRAGON & THE FIVE DANCERS

Riverdale Community Hall, 9231-100 Ave. 426-3743

Storytelling, music and dance interweave to enliven ancient and modern wisdom teachings with humour and joy. For all ages. SUN, Mar 2.

KIDS STUFF

CALDER LIBRARY

12522-132 Ave. 496-7090
every THU: Pre-School Storytime

CAPILANO LIBRARY

Capilano Mall. 496-1802
every TUE: Hey Diddle, Diddle
every THU: Once Upon A Time

CASTLEDOWNS LIBRARY

15333 Castledowns Road. 496-1804
every TUE: Time for Two
every WED: Pre-School Storytime

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

SOMETHING ON SUNDAYS: Come see the strange and wonderful portrait photographs made by Arnaud Maggs and capture your own face in a paper relief sculpture. Mar 2, 2-4 PM.

HERITAGE FAIR

Harry Ainlay, 4350-111 St. 477-7443

SAT 8: Multimedia Workshop for Kids

HIGHLAND LIBRARY

6710-118 Ave. 496-1806
every TUE: Pre-School Storytime
every THU: Time for Two

HORIZON STAGE

1001 Calahoo Road. 962-8995
FRI 28: Vally

IDEALWYDE LIBRARY

8310-88 Ave. 496-1808
every TUE: Time for Two
every WED: Pre-School Storytime

JASPER PLACE LIBRARY

9010-156 St. 496-1810
every WED & THU: Pre-School Storytime

LINDOUBERRY LIBRARY

Londonderry Mall. 496-1814
every THU & WED: Pre-School Storytime

STANLEY & MILNER LIBRARY

7 Sir Winston Churchill Sq. 496-7000
every MON: Drop-in Daycare

MILLWOODS LIBRARY

Millwoods Towne Centre. 496-1818
every TUE, WED, & THU: Pre-School Storytime
every FRI: Time for Two

SOUTHGATE LIBRARY

Southgate Shopping Centre. 496-1822
every TUE, WED, & THU: Pre-School Storytime

SPRICEWOOD LIBRARY

11555-95 St. 496-7099
every THU: Pre-School Storytime

STRATHCONA LIBRARY

8331-104 St. 496-1828
every TUE: Pre-School Storytime

WOODCROFT LIBRARY

13420-114 Ave. 496-1830
every WED: Pre-School Storytime

CLASSICAL

ALBERTA COLLEGE CONSERVATORY

Murcutt Hall, 10050 Macdonald Dr. 424-1693

FRI 28: recital with Dorothy Speers, flute and Janet Scott-Hoyle, piano. Dr. Dennis PRIME, conducting string orchestra. James Keene, Concertmaster. Free

DA CAMERA SIMONE

Robertson-Wesley Church, 10209-123 St. 436-4160

SAT 1: Songs of Peace

EDMONTON OPERA

Crowne Plaza, 10111 Bellamy Hill. 429-1000

SUN 2: Madame Butterfly-Brunch Series
Muttart Hall, 10050 Macdonald Dr. 429-1000

SUN 9: Madame Butterfly-Overture Series
EDMONTON TYMPHONY ORCHESTRA
Jubilee Auditorium, 451-8000

THU 27: The Lighter Classics-Concertmaster, Martin Riseley-Riddles and Other Fine Things
SAT 8-SUN 9: Magnificent Masters-Celloist, Wen-Sinn Yang

McDOUGALL MOON HOUSE

McDougall Church, 10086 Macdonald Dr. 468-4964

WED 5: Heather Haydu-Oboe, Corey Hamm-Piano

MYER MOROWITZ THEATRE

SUB, U of A. 492-9606
FRI 28-SAT 1: Mixed Chorus, 53-rd Annual Spring Concert

WHEATRIAN MUSIC SOCIETY

First Presbyterian, 10025-105 St. 422-4255
SUN 9: Annual Shevchenko Concert

UNIVERSITY OF ALBERTA

MyerHorowitz, 492-9606
SAT 1: University of Alberta Mixed Chorus

Winter Beat 2 EDMONTON'S ANNUAL CARIBBEAN CARNIVAL PARTY



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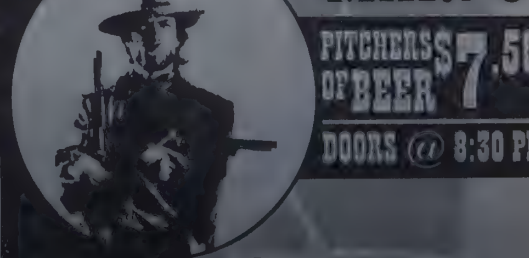
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Tarotscopes

by Paul Compassi

Horoscopes for March

Pisces: Headly messages bombard the psyche. Momentum is picking up, allowing you to free yourself from old outlooks. A stronger sense of purpose is hinted at, along with goals that are almost reached. It is a period for striking out and unearthing new ways of communicating. Wear white.

Aries: You may be letting go of two who are close to you. If so, the advantage is playing piper to a set of admirers who like your style. Allow someone else to pierce your inflated ego. You may feel like bursting with energy during the month—do so in creative ways.

Taurus: You may be riding high on well-calculated accomplishments—success is just sweet victory. Be wary of sticky legal contracts. If job shopping, signs are good for selling to a higher bidder. Long-range travel could be planned and, if so, don't lie on the passport. Wear brighter colors to show real enthusiasm.

Gemini: Innate optimism carries you through work overloads. Bright sunshine may radiate through the mundane daily shop. Try not to clog yourself by forgetting important little details. There's a slight chance of losing face if you don't have eyes in the back of your head. March is a cycle for getting to the verge of what you want—the race to compete against yourself is on.

Cancer: Yearning for more of a family connection, but not to dredge up too much of the past. Solitude may at times frighten you, but the purpose is to trigger inner strength. Try to seek a balance by inching away from what's familiar. March holds a theme of security and what it means to you. Make amends and move on.

Leo: Purging yourself of pressure could be ideal, but it ain't so. Yet somehow, you're managing to not take the babble too seriously. Perhaps allowing a new influence to guide your outlooks could be the remedy. Stepping down from the buzzing whirl of

others can help streamline processes of accomplishment. Look at other ways of releasing stress.

Virgo: March is a courageous period of facing what holds you back. It's a cycle of getting your way by direct confrontation. Cutting to the bone, your alert mind doesn't suffer fools easily. Lay a shille with a sucker punch and they may call you in the morning. A chance for gaining higher responsibility may be offered—look at the long range plan before jumping into another kettle of steaming fish.

Libra: Shiny trinkets a-glittering arouse your need to shop for more. Before doing so, count how many debts may be outstanding. Break your lethargic acceptance and venture out to bring in new capital. It is not a period for rolling over and passively waiting for opportunities. Bark for some monetary attention and it may be forthcoming—make sure you slather on the charm while doing so.

Sagittarius: Things are such a freefall from what they used to be. If money seems tighter than usual and more is inching out, consider selling off and moving on another dream. That could be fun—you're reinventing another you. Look sharply at the realities at hand and act competitively.

Scorpio: The domestic scene may be looking rosier, especially if you're planning for a new life to enter it. Bursts of energy may accompany a clearing of cobwebbed thinking. Spring and its symbolic rebirth applies to the ruler of death. Though patience wears of being too scheduled, an orderly approach to sweeping changes is best. Your smile is genuine as progress enters April.

Capricorn: Flying high, you may hitch onto more money opportunities. Accolades of appreciation may be raining down on you. Slip off the white gloves and mud-wrestle in some primal negotiations—it will spur on the adventurous part of you.

Aquarius: Get your books looked at. Do some double-checking on account balances. It'll save you some grief in the long run. If pissed about disposable income, you're good for attracting more. Loosen up in front of the stove—whip up a confection for your honey or two. Start some seedlings—the home could use it.

Tarot cards interpreted by Paul Compassi. For half hour or hourly readings/consultations, call 447-1691.

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Women seeking Men

I'm Tanya. I'm 22 yrs. old. I like the outdoors & animals. I'm looking for someone who's honest & sincere. If this sounds like you, get back to me. Box 369.

I'm 19 yrs. old, 5'7", tall, 125 lbs. with long brown hair & sparkling green eyes. I'm looking for someone who's caring, honest, understanding, romantic & passionate. If this sounds like you, box me back. Box 2821.

This is Louisa. I'm a very petite woman, 4'11" tall, 95 lbs. I think I'm beautiful both inside & out. I like working out, dancing, going for pizza, outdoor things & I'm a very fun-loving person. I'm separated & I do have kids & if you're still interested, keep reading. I'm half Filipino, part Chinese & part Spanish. I will soon be 27 yrs. old. I have black hair, brown eyes & a fair complexion. I'm very caring, trustworthy, loving, sincere, thoughtful, a good listener. I don't know what else to say, but if you're interested, & you would like to know more, please box me back. Box 1857.

I'm 28 yrs. old, dark hair, brown eyes, 5'6" tall. I'm looking for a friend, preferably a non-smoker who would like to meet once in a while, possibly every other weekend, someone who has no children, is not married, 30-34 yrs. old, tall, slim, mustache would be nice. Box 7085.

My name is Nicole. I'm looking for a 20-34 yrs. old man who's family oriented & is wanting to settle down in the next couple of years, or just people to talk to, become friends with. I feel that one can never have too many friends. If you're interested, & you would like to know more, get back to me. Box 4748.

My name is Cher. I have light blonde hair & two lovely daughters. Some of my interests are horseback riding, camping, dancing, music, long walks & more. I'm just looking for a friendship right now. If you're interested, box me. Box 2660.

I'm Mona. I'm 41 yrs. old, with brown hair & brown eyes. I'd like to meet a guy with a good sense of humor, someone who likes going out, movies, dining out, dancing & more. If you're interested, please get back to me. Box 1925.

This is Kelly. I'm a young minded, pretty, 40 yr. old. I'm divorced, 5'3" tall, just a little over slim, medium length, brunette hair & light brown eyes with a nice smile. I'm a smoker & casual drinker. I'm looking for a special guy, 34-40 yrs. old, attractive, in very good shape, confident, employed, easygoing, fun & passionate. I can't go into any more details, but if this sounds interesting, please box me. Box 2746.

Do you know how to sweep a woman off her feet with passion & romance? If so, you might be the man for me. I'm looking for a 28-38 yr. old man who likes animals, all types of music, cuddling on the couch & watching movies. I'm 39, tall, full-figured, with Auburn hair & hazel/green eyes. If you think you're the man for me, call Box 4986.

I'm looking for a big, burly, strong, handsome, thirty-something to forty-somethingish man who would like to watch (oops! can't print!) I lead a double life. During the day, I'm a mild mannered secretary & at night I like to wear high leather boots, fishnet stockings, minkies. I'm 38 lbs. old, a little on the chubby side, but sexy. If you're interested, please box me. Box 2619.

This is Toni. I'm 19 yrs. old, with brown hair & brown eyes. I'm looking for a friendship.

I do have a boyfriend. I'm not looking to find another, or cheat on my current boyfriend, so if you're looking for anything beyond friendship, then I'm not the person that you're looking for. If you're looking for a friendship, then a few of my interests are movies, the bars & just hanging out & talking, whatever comes up. I have a really good sense of humor & if you do as well, that's definitely a bonus. I smoke. I have no children. That's about it. If you're interested, then get back to me. Box 7500.

I'm 42 yrs. old, 5'7" tall, 135 lbs. with red hair & brown eyes. I love the outdoors & romantic evenings. I'd love to meet a man who has the same qualities as me. If this sounds like you, box me. Box 9139.

I'm a very devoted single mom of two sons. I'm emotionally & financially stable & have a couple of dogs & I live in a small village. I'm 41 yrs. old, smoky blonde with blue eyes & lean towards the fuller figured side. I'm a smoker & casual drinker. I'm looking for someone to complement my lifestyle, someone to have some fun with. Hopefully we can build something long term. If you're a man who's responsible but young at heart, then maybe we should get together. Box 6710.

My name is Trina. I'm an attractive, 27 yr. old girl with shoulder length, brown hair, hazel eyes & I'm 130 lbs. I'm looking for a guy who's very outgoing, very friendly & likes to socialize. I work in the promotional field so that's basically what I'm like. I want someone to go out dancing with, go out for dinner & a movie, & basically spend time with. Maybe starting off with friendship & then if it leads to something more, then that's great. If not, then I end up with a really good friend. If you'd like to talk, you can box me back. Box 4976.

I'm 29 yrs. old, dirty blonde hair, hazel eyes & I've been told that I'm good looking.

I'm looking for someone who has a good sense of humor. He wouldn't be scared away by my little things that are in people's lives. He would enjoy doing a lot of things like drawing in a coloring book, playing with toys or actually just going out together & dancing. If you're interested, would you not call me. Box 3375.

My name is Andrea. I'm 22 yrs. old with a medium build, brown hair & brown eyes. I enjoy long walks on the beach, swimming & dancing. If you're interested, please get back to me. Box 1487.

I'm Jennifer. I like blues, rap, reggae, rock, folk & world music like moving. I love the theatre. I can't pass a book store without stopping in. I'm overly fond of chocolate & I adore vegetarian cooking, although I also enjoy a good steak. I fantasize about writing my own film one day, so I have movies of all types, from Hollywood to the truly bizarre. Making & performing are my favorite physical activities & in the summer, I often like to Jasper or Banff. I would like to share time with someone who enjoys conversation, imagination & humor. If this sounds like you, box me back. Box 6835.

My name is Donna. I'm 5'2" tall, 110 lbs. & slim. I'm just looking for someone who's got a good sense of humor & is adventurous & spontaneous. He should be working & reliable, but still likes to take off every now & then. If you're a good outdoor life & are very open-minded, call me. Box 8302.

My name is Louise. I'm 28 yrs. old, slim, athletic, with short brown hair & blue eyes. I'm seeking someone who's professional, interesting, likes travel & is fun to be around. Box 4901.

I'm Laurie. I'm 26 yrs. old, 5'4" tall, 140 lbs. with long, light brown hair & blue eyes. I'm a fairly normal person. I'm not married or unemployed & I have no dependents. I'm not into any intimate phone sessions or encounters or anything like that. If you're serious & a fairly normal guy, box me back. Box 7197.

Men seeking Women

My name is Lindsay. I'm 33 yrs. old with black hair & brown eyes. I'm looking for a 28-35 yr. old lady. I would prefer that she have no children. Some of my interests are walking, reading, music & being with my friends. I'm looking for someone who's got a great sense of humor & is positive & committed to personal growth. She would be intelligent & know what she wants. If any of this sounds interesting, box me back. Box 4643.

I'm 32 yr. old, 200 lbs., a non-smoker, tradesman, in good health. Friends first & long term relationship. To cut to the chase, let's have coffee & conversation. Step one & two. Meet each other & talk. We can talk about kids, work, retirement, religion, spirituality, philosophy, the universe, short term goals, long term goals & life in general. You should be a non-smoker, adventurous & not scared of change & wanting to explore all that life has to offer. Explore & have a coffee time & we'll try to get together. Box 3750.

I'm a 25 yr. old, 5'2" tall guy with shoulder length, blond hair. I'm told I'm a fun guy. I'm just getting out of a relationship & I'm sure what I want, although I don't want to get screwed around again. I enjoy doing anything with someone that I really enjoy spending time with. Box 3057.

I'm in my mid 30's & quite good looking. I'm seeking a 20-30 yr. old female. I'm more into casual, have a message in Box 2519.

This is Don. I'm a very attractive, white male, 5'11" tall, 170 lbs. & I'm looking for a get together, casual encounter. I don't know. You let me know what you'd like. I'm very attractive & I'm sure I wouldn't disappoint anyone who would like to talk or meet. Get back to me with your ideas. Box 4186.

I'm Shane. I'm interested in meeting a tall, attractive, intelligent, affectionate, uncensored & very kind female. I'm attractive, athletic, fit, educated, career oriented & interested in meeting someone very special. Box 7142.

My name is Blanc. I'm a single, attractive, divorced, white male. Status: I find myself lonely lately & would like someone to share conversation, a movie, or coffee & eventually a discreet encounter, if it's mutually agreed upon. I'm 5'8" tall, 175 lbs. & in very good shape. I'm a nice person & a gentleman. If you're intelligent, fun to be with & going down the same road as me, let's take a chance together. Call me. Jim. Box 4031.

I'm a 36 yr. old male who would like to meet a lady who doesn't have a problem with my status. I find myself lonely lately & would like someone to share conversation, a movie, or coffee & eventually a discreet encounter, if it's mutually agreed upon. I'm 5'8" tall, 175 lbs. & in very good shape. I'm a nice person & a gentleman. If you're intelligent, fun to be with & going down the same road as me, let's take a chance together. Call me. Jim. Box 4031.

Are you looking for that classy, intelligent, charming, young man of 25 yrs. old, 6'2" tall, with blue eyes, slim, toned, athletic, & who has a heart that is passionate, warm, sensitive, looking for a friend & new to town? If you are, I'm your man. Box 4257.

My name is Conway. I'm 24 yrs. old, 5'5" tall, 160 lbs. I'm looking for an attractive woman, 18-24 yrs. old. I wish I could get a message from one of you ladies. Box 7766.

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